

“Handy”

*The Blue Book
of Social Recreation*

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"Handy"

THIS BOOK
& BELONGS TO



A MANUAL FOR LEADERS
OF SOCIAL RECREATION

EDITED BY LYNN ROHRBOUGH

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Guide Posts

TO CREATIVE LEISURE

Permanent Values - Standards



“Handy”

Section A

*The Blue Book
of Social Recreation*



Edited by KATHERINE and LYNN ROHRBOUGH

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Guideposts to the Use of Leisure

With every year, almost with every month, leisure and its use are coming more to the front of national thinking. It can be said now, without startling many, that as much care and thought should be given to deciding what to do with our free time as to the choice of a vocation. The time spent in recreation at present influences the majority of people far more profoundly than that spent at church. Not only do they have more free time now than ever before; they spend on the average more than ten billions a year on recreation.* It is time for every leader of recreation to stop planning little time-killing parties, and decide whether he has any right to encourage people to use their time in that fashion. What does his leadership do to them? Does it help them to be any happier individuals next week or next year? What of tennis, relay races, movies, hiking, reading, etc., as ways of using leisure time? Why all the fuss about leisure anyway?

Well, of course, it is first necessary to concede that life for everyone at its highest and best, is the concern of anyone who undertakes to be a leader of recreation or anything else. Otherwise, it does not matter much how leisure is spent. It seems almost self-evident, however, that what an individual does with himself in the eight hours or so when he is free to choose, free from the compulsions of work, must during the course of his life, have a great influence on the sort of person he is. In fact, as Watson says, "it is through the making of choices that character is formed."

There are two roads by which a leader of recreation can approach the question of what the content of the program, either individual or social, of leisure time activities should be. He may go at it from the side of what people themselves want—that is, subjectively. What drives, urges, impulses, hungers, does every person have which should have attention in his leisure? What does he want? The other road comes from the direction of what educators, philosophers, religious leaders consider the essentials of the well-rounded, abundant life for each individual. This is the objective approach.

What Do People Want?

When we investigate the possibilities of the first avenue to a choice of leisure activities, what individual desires

* Steiner, J. F., *Americans at Play*, p. 184

shall we consider? In the first place, then, a person wants a "good time"; he wants congenial friends of his own and the opposite sex; recognition by those who know him as amounting to something. He needs security, and a home and family. He wants an absorbing interest in something, so that he will not be bored; relaxation from his ordinary occupation, a change. Dr. L. P. Jacks says* that, whether he realizes it or not, "man is a skill-hungry animal, hungry for skill in his body, hungry for skill in his mind, and never satisfied until that skill hunger is appeased Self-activity in skill and creation is the summary function of human nature from childhood on". George A. Coe says** that even the humblest of us experiences a thirst for power which can only be satisfied through being "able to express oneself; having the experience of being a cause; exercising a specific talent; being noticed of men or followed by them; constructing or creating something, or causing something to grow, and having it to contemplate and show to others." Those who have such experiences as this "are stimulated instead of depressed in the face of obstacles; fascinated by the everlasting 'beyond', thrilled by such an onward pull as a mountain climber feels who can not be satisfied by any attained peak as long as a higher one is visible". These, then, are some of the desires which influence people in the things they seek, and which must be taken into account in planning a program of recreation.

What Is Really Valuable in Life?

Now what do educators and philosophers consider the things of most value in life? This chart may be helpful in getting the picture before us:

Religious Values	Character Values
Intellectual Values	Aesthetic Values
Social Values	Play Values
Bodily Values	Economic Values

* Jacks, L. P., *Education through Recreation*, p. 41

** Coe, Geo. A., *The Motives of Men*, p. 120

We do not, as did Aristotle "look upon reason as the only noble function of man," although we do value intellectual activity highly. We prize creative work, artistic creation, (as did the Greeks also) and religious activity and wonder and worship. We think of congenial work, of recreation, and of social relations. "The end in view is to be a person, and to exercise all the powers and enjoy all the privileges of a person, to develop all that is inherent in personality".* Plato considered the highest good to be a harmoniously developed personality. The goal toward which we are working is life lived at its highest and best because all its possible values are realized to the full.

By RELIGIOUS VALUES in our chart we mean that it is worth while to be in satisfying relations with the Supreme Power of the universe; that worship is valuable; that a spiritual view of things, which puts personality and its worth first * is supremely important. CHARACTER OR ETHICAL VALUES have to do with the relations between men, such as honesty, justice, fair-play, self-control, veracity. INTELLECTUAL VALUES comprise creative work in the realm of science, invention, philosophy, mathematics—additions to the sum of human knowledge; the "truth" of the Greeks, who spoke of the eternal value of truth, beauty and goodness (our character values.)

Beauty for beauty's sake is perhaps a sufficient explanation of the AESTHETIC VALUES. Sheer beauty is always a thing of value, and whatever contributes to its creation or appreciation is worth while. Under the head of SOCIAL VALUES are grouped the joys of friendship, family life, all the various worth-while ways in which we make contact with other people. Here, though, we must agree with Professor Brightman, who says,** "It is questionable whether there is any intrinsic value whatever in social relations from which truth, beauty, goodness and religion are lacking". Then we have the PLAY VALUES which we find in our recreations. "Recreation contributes something to the whole of life; imparts to it a glow that makes the rest of our living saner and happier." *** The joy of a strong healthy body, and its smooth functioning are surely of worth. We have called them BODILY or PHYSICAL

* Coe, George A., *The Motives of Men*, p. 137

** Brightman, E. S., *An Introduction to Philosophy*, p. 146

*** *Ibid.*

VALUES.

To include the ECONOMIC VALUES in the picture of a well-rounded life may raise objections in some minds. True enough, those things which pertain to our economic life, the material possessions we own or can buy, are not of value, or eternal worth in themselves, that is, intrinsically. The factor of time and money, and earning a living, however, can not be left out of the reckoning, for upon money and the things it will buy or do, depends the creation of many of the other values. How many of the bodily or social values can a man in the breadlines enjoy? Economic values should therefore be included, albeit they are only instrumental, a means to an end.

Then, too, the relations of men and women to their economic environment has a strong influence on the kind of persons they become. George A. Coe says,* "The economic order is the chief sphere for the realization of personal selves. Therefore, whenever we find it turning out undeveloped, depressed, or distorted personalities, they must not be taken as by-products or incidents; they are the main concern, and therefore the system is here sick and self-defeating. To say that we are engaged in making goods and not men, is in any case simply not so. We actually do make man, of one sort or another, in all our sowing and reaping, mining and smelting, manufacture, commerce and finance."

It should be said that some of the values are of a higher order than others, and should perhaps be ranked something like this:

1. Religious Values
2. Character Values
3. Intellectual Values
4. Aesthetic Values
5. Social Values
6. Recreational or Play Values
7. Bodily or Physical Values
8. Economic Values.

Our Best Approach

It will be seen that the motives and desires which individuals recognize are not so widely separated after all from those things which philosophers and educators consider truly valuable in life. We desire friends and family

* Coe, George A., *The Motives of Men*, p. 137

life, and friendship and family relations give us social values. Our longing for security lies in the realm of economic values and possibly in the religious as well, when we consider peace of mind. Skill in body and mind which we seem to crave, consciously or unconsciously, comes home to intellectual and bodily values. Although we might not mention it among the things we want, almost any of us does really value beauty, and so also religion and goodness, when we take the time to think about them.

It would seem, then, that the two roads by which we have said a leader of recreation could approach the problem of an adequate program for leisure, join and carry us along together. The subjective and objective approach do not lead in different directions. That is well, for a real leader can not ignore the legitimate desires of his followers. Neither can he be worth following if he does not hold up to them ideals valid and worth working for. In the case of recreation, as truly as in all other fields, that ideal should be the full and abundant life.

Some Standards for the Use of Leisure

Now in the light of what people want and need, and the values of an abundant life, can we set up some standards on which to base the program for leisure?

In the first place, we can surely say that the way a man uses his leisure should help in the creation of some at least, of the values. At any rate, what he does for recreation, even though it may have play value, be fun for him, should not be such as to destroy any of the other values, such as truth or goodness or health. Consider gambling, for instance. It undoubtedly is pleasurable for many, but it often destroys the character values, truth and integrity: by wasting time and money it defeats the goal of security in the economic realm, and so often violates social values in the suffering it cause to others.

Interests

We said that people wished to be interested, not to be bored in their leisure. It is one of the tragedies of our present existence that so many persons do not have any absorbing interest. Faced with a free evening, they must rust to the movies, or turn the dials of the radio discontentedly, or fidget and be restless. The next free time finds them just as empty of resource as before. One task for a recreation leader, then, is to provide people with

some "relatively permanent interests".^{*} These interests should not only be permanent but broadening as well. They should widen our whole horizon.^{**} Take an interest in folk music, for instance. That can lead out into folk lore, art, history, and dancing.

With the encouragement of permanent broadening interests, we shall be accomplishing one thing which is quite essential in any attempt to make human life richer and happier and that is to increase the individual's own resources for using his leisure enjoyably, to educate him for leisure. As L. P. Jacks puts it,^{***} "A man or woman educated for leisure will not depend on other people to keep amused . . . He will amuse himself" and not be "a mere passive receptacle for pleasant experiences that have been poured into him from outside".

Talents

One excellent way to increase recreational interests and resources is to help individuals to discover and develop their innate capabilities. It may be that someone has a latent musical talent, ability in sketching or carving; another may have a taste for dramatics. Anyone of these "bents", if given a chance to develop, might become an absorbing interest.

Skills

Then there is that hunger for skill that must be reckoned with. This means offering a chance for the use of tools, and activities in which hands may show their cunnint. Closely allied with skill hunger is what Harry A. Overstreet calls a need for "kinship with materials".^{****} Along with the use of tools there naturally goes a familiarity with wood, or plaster or paints, leather and the like. Here is an added pleasure. Think, too, what skill with tools can do for a perfectly legitimate desire to be recognized by one's fellows as of worth!

Rhythm

One of the most enjoyable ways to play is through the use of rhythmic activities, for a love of rhythm is born in every normal person.

* Lundberg, Geo. A., *Training for Leisure*, Teachers' College Record, Apr. 1933, p. 576.

** Overstreet, Harry A., *We Move in New Directions*, p. 246.

*** Jacks, L. P., *Education through Recreation*, p. 40, 41.

**** Overstreet, Harry A., Op. cit., p. 248.

"The art of dancing", says Havelock Ellis,* stands at the source of all the arts that express themselves first in the human person . . . for dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself". Rhythm should certainly find a place in the program of leisure .

Change

We must also provide a place for fun for its own sake. There is sometimes release in mere frivolity and laughter. Relaxation and relief from ordinary occupation is an essential. "A leisure pursuit should be as different as possible from the activities which from choice or compulsion absorb most of our time", says George A. Lundberg of Columbia. **

Self-expression

Ample opportunity for creative self-expression is one thing which can add greatly to the happiness of all of us. "What we can do and ought to do," says L. P. Jacks,*** "is to train young people up to the point where they will be able to make a good choice of their leisure occupations for themselves. We do that by awakening the creative side of them . . . A person whose creative faculties have been awakened will seldom be at a loss for an enjoyable and worth-while leisure occupation." We may achieve this creative development through the use of tools, through painting, writing, drama, or the like.

Most of the activities we have discussed as forms of creative expression perform another service for us: They link us up with great lines of human interest and tradition. **** and so increase our self respect because we have come into a worthy heritage.

Choice

In all this discussion of leisure, it must be kept in mind that the very essence of recreation or play is that the individual shall choose the thing he wants to do. He should not do it "because everyone does", or because it is the only thing on the horizon, but because after surveying the

* Ellis, Havelock, *The Dance of Life*, pp. 34, 62

** Lundberg, George A., *Training for Leisure*, Teachers' College Record, April 1933, p. 376

*** Jacks, L. P. *Education through Recreation*, p. 102

**** Overstreet, Harry A., *We Move in New Directions*, p. 247

possibilities, he picks the activities he likes best. In other words, he is free of "the invidious coercions of the social or economic order", and the activity he chooses finds its motivation within himself. * If that means anything for recreation leaders, it means that they should help to broaden the range of choices before anyone with leisure to spend, give him plenty of chance to choose.

And then—let him choose. That is one of the most difficult lessons for leaders of recreation to learn. They are still too apt to think that they must tell people what to play, how to spend their leisure. It is so much easier to assume that at the blast of a whistle everyone at a social gathering should do the same thing, than to set before them a wide variety of activities with absolute freedom of choice. Every group is composed of individuals, each with different likes and dislikes, and the program should be personalized, not standardized. Of course there is great value in playing together, provided people do it because they want to, not because they must. The personal contacts of vocational life are forced upon us. Our leisure should bring us the chance to meet interesting people in the freest atmosphere and enjoy playing with them. This type of recreation program, without regimentation, requires more versatile and skilled leadership, but it is the only kind worthy of the name.

When all is said and done, a real leader of recreation should work to educate his group so thoroughly in the use of leisure, to introduce them to so many interests, that they will become entirely independent of external leadership. For, as Edmund put it, "leisure is unhurried pleasurable living among one's native enthusiasms", and that kind of living outgrows leadership.

Let us list the standards of an adequate leisure program. Keeping in mind that we are not prescribing a diet, but only setting out a tempting array of wholesome viands from which to choose a well balanced menu, we can say, that a program of leisure for an individual or a community should:

- (1) Actually aid in the production of the values of life.
- (2) Increase individual resources for the enjoyment of leisure, by
 - (a) Creating for individuals permanent and broadening interests.
 - (b) Helping men and women to discover and develop their innate capacities.

* Lundberg, George A., *Op. cit.*, p. 576

- (c) Providing an opportunity to become skillful in the use of tools of some sort.
- (d) Offering a chance to enjoy kinship with materials.

It should:

- (3) Give "rhythmic human companionship."
- (4) Provide ample opportunity for creative self-expression.
- (5) Link individuals with great human interests and traditions.
- (6) Provide social contacts on a high level.
- (7) Give great opportunity for choice.
- (8) Scorn regimentation.
- (9) Aim at making people recreationally independent

The Program

Given this sort of a program to plan, what specific activities can we use which will measure up to the standards set?

Hobbies

Perhaps we think first of the great list of hobbies, such as gardening; collecting old bottles, stamps, moths and butterflies; the hobby of wood-carving; making hooked rugs. It would be impossible to name them all, but in its very nature a hobby meets certain of our requirements in that it is an absorbing, usually a permanent interest, and finds its motivation within the person himself. Hobbies should certainly be fostered.

Crafts

Then the crafts should find a large place in the program because of the chance they give for the development of skill, for acquaintance with materials, and for creative expression. It should be said, however, that it is a great waste of time, money, and energy, to make knick-knacks without use or beauty, things which are mere passing fads, usually commercially promoted. Sealing-wax beads, crepe-paper belts and bags, bottles covered with "ginger-bread" are examples of things not worth making. On the other hand, leather-craft, pottery, wood-carving, weaving, basketry, are some of the crafts which produce articles of use and beauty. One which recreation

leaders are finding especially valuable is game-making. That has not only the value of other good crafts, but the play equipment, puzzles and game boards which are made are permanent tools for good recreation. In itself, it increases the recreational resources of the individual, family and club.

Home Games

For games like Go-moku, Ruma, Wari, or Friends, to say nothing of the old stand-bys like chess or checkers, are excellent recreation. Bridge in itself is a good game, but since it has been so much exploited commercially, and has crowded almost every other activity out of the picture, it does not need or merit our support. Furthermore, its affinity for gambling makes it undesirable because it destroys values.

Dancing

Much the same can be said for "social" dancing, which, by the way, is essentially un-social. Even in its most desirable form it is subject to so much commercial exploitation, that it needs no promotion from us. We can better place our emphasis on broadening of the leisure-time program, try to educate people in the many other ways to use their leisure. Rhythm we must certainly have, but why not try something new, although old, like folk dancing, singing games, and country dances. Both young people and older are enthusiastic about this form of play when it is well taught. Rhythmic sociability provides a group experience on an aesthetic level, and in addition it is a way of sharing one of the most universal and permanent human interests. This can be carried still further by folk music, some of the loveliest we have. Good music of all kinds, particularly in group participation, should loom large in our leisure program.

Art

For further creative expression, there could be leadership in sketching, creative writing, dramatics. Very real social values come out of participation in a well managed dramatic production. Puppetry is especially valuable, for it offers skill in modeling, stage craft and costuming, as well as in playwriting.

Practically all of the activities we have mentioned have the virtue of broadening interests. To play a stimulating

game from Japan and enjoy it, for instance, naturally awakens a friendly interest in the cultural resources of another land. To sing a folk song from Carniola raises the question, "Where is Carniola, and how did it produce a song so beautiful and universal in appeal? What are its people like? Louis Adamic's country? How interesting! I must read his book."

"Party Games"

But someone will be asking about the old type of party games. Many of these games are as good fun as ever and as such deserve a place in the program, but not the predominant one which they held so long.

Athletic Games and Sports

The whole field of athletic games and sports has not been mentioned. There is no need to sing the praises of tennis, archery, and their like. Football, baseball, basketball have value for the players, but they often belong in the field of business rather than sports. Certainly "spectatoritis" needs to be discouraged, and the intense competition which exalts winning above the game for its own sake, should be eliminated, because it destroys the values of co-operation and fair play.

"Movies"

Regarding "Movies," which are the most widely patronized commercial amusement, recreation leaders can render a real service by educating their group in motion picture appreciation and a diligent use of film estimates as a guide to choice of pictures worth seeing, and worth boycotting.

Hikes and Outings

One of the finest of leisure activities is hikes and outings which foster the enjoyment of nature. Nature in her variety of moods is always interesting and offers a maximum of relaxation; "'tis her privilege thru all the years of this our life to lead from joy to joy"— to "fill with quietness and beauty," said Wordsworth.

In all this discussion of activities, no attempt has been made to give an exhaustive list of those which measure up to the standards we have set, but only to suggest the type of thing that can be used. There is no place in our

present view of leisure for mere time-killers. A leader must understand the need for leisure education. "Education for leisure," says L. P. Jacks, "is greatly needed, and I am inclined to think the fate of civilization depends on our getting it".* As leaders, we must help people to choose for themselves leisure occupations which will make their lives more abundant.

For the discussion of the Values the editors are indebted to the following sources:

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* Jacks, L. P., *Op. cit.*, p. 99

Program Planning and Leadership

FOR SOCIAL RECREATION

*Decorations • Publicity • Leadership
Party Planning*



“Handy”
Section ■

*The Blue Book
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■

Edited by LYNN ROHRBOUGH



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PART I—PREPARATIONS

A Cheery Place

A cozy, colorful, cheery place for social-recreation, elevates the level of thought and conduct of the players; and inversely a dull, unattractive, commonplace room invites indifference, inertia, and rowdyism.

The most desirable attributes of social-recreation, such as courtesy, good manners, and good-fellowship are a natural reaction to an atmosphere that is satisfying to the sense of beauty and social fitness. The "dress-up" occasion reacts to "dress-up" the players.

Beauty Is a Moral Force.

Mental Recreation is as important as the physical. "Aesthetic education (development of the sense of beauty) introduces and keeps the play element in the intellectual life of man, thus affording him content and needed recreation."

Not only does aesthetic education have value as mental recreation, but it has a very powerful influence on conduct. Professor Horne emphasizes the moral value of beauty as follows: "Vice seen in its true proportions is monstrous, hideous, ugly—goodness seen in its true proportions is attractive, winsome, beautiful. . . . But vice often gilds itself and becomes deceptively attractive, and goodness often shows itself in puritanic severity of outline and becomes repellent. Now in proportion as vice is seen to be ugly, the aesthetic soul eschews it, and in proportion as goodness is seen to be beautiful, the aesthetic soul embraces it. The deed is moral in content and aesthetic in intent."

A Pleasant Atmosphere.

The Atmosphere ("A surrounding or pervading influence or condition") of a social, begins in the mind, far in advance of the social

affair. An association of ideas that will produce good will and a friendly state of mind must be aroused by advance publicity as suggested in the following pages.

Suggestions that appeal to the imagination find a ready reception, for we all like to "make believe." Each element in the publicity and program itself should contribute to the atmosphere desired for that occasion, and contribute as well to the atmosphere of fun, relaxation, sociability, and friendliness. The use of happy slogans, and pleasure-suggesting words such as "happy," "welcome," "joyous," "friendly," "home-like," "comfortable," etc., will build up in advance a desirable mental state.

Some of the physical elements contributing to an attractive atmosphere are (1) Light, (2) Color, (3) Action, (4) Surprise, (5) Music.

Light.

Modern social-recreational activities are usually held in the evening hours. Therefore light is of great importance. Brilliant light outside the meeting place suggests cheer and happiness within. Gloom and darkness suggest the reverse. The outside entrance, corridors, and cloakrooms should be well lighted.

The first impression of the social-room is very important. Well diffused light will contribute much to a cheerful atmosphere. The use of colored shades or reflectors, lanterns and candles furnish both illumination and atmosphere. Lights of different colors and degrees of intensity suggest different ideas.

For quieter parts of the programs, such as pantomimes, stunts or plays, candle-light story hour, indoor camp-fire, etc., a gradual dimming of the lights has the effect of quieting the audience, producing awe and arousing expectancy, until the attention is riveted on any word or action that accompanies the change in illumination.

The Charm of Color.

Color is a powerful attention arrester. Nature uses color everywhere in the plant and

animal world to attract attention. "The more one studies the psychology of color the more does its influence appear."

Color is an emotional aid of which the church has made comparatively little use. Decorations provide the best medium for the use of color, and costumes and colored lights may be used on many occasions.

Decorations of the social room should always be simple. Care and quality count for more than quantity. A few cheery colored lights and well arranged flowers and strips of bright crepe paper may be made to turn a drab familiar room into an imaginary palace or fairyland, a place for joyous adventure.

Decoration Helps.

Abundant material for decorations can be found in any community: (1) Wild and potted flowers of every kind; (2) foliage and leaves, sheaves of wheat and corn; (3) flags, pennants, banners, cushions; (4) candles, lanterns, vases; (5), name tags, paper hats, favors and balloons; (6) costumes and draperies; (7) missionary curios; (8) historical relics; (9) pictures of many kinds and (10) everything that will contribute beauty and color and charm to the room. Find and use them.

Monthly Decoration.

The following suggestions may be helpful in planning new colors for each month:

Month	Flower	Color
January	Carnation	Pink or White
February	Tulip	Yellow or Red
March	Jonquil	Green or Gold
April	Lily	Purple or White
May	Apple Blossom	Pink or Green
June	Rose	Yellow or Green
July	Sweet Pea	White or Blue
August	Poppy	Blue or Green
September	Morning Glory	Violet or Blue
October	Autumn Leaves	Orange or Black
November	Chrysanthemum	Maroon or Brown
December	Poinsetta	Red and Green

Action.

Action produces alertness, and alertness means interest. Inertia and inaction must be eliminated at any cost. A sense of action may be maintained by having the music start up, more lights come on as the program progresses. The decorations may be kept moving by having long streamers of crepe paper, flags or balloons, waving from an electric fan breeze and the group itself will keep moving if there is a background of music for the conversation when an active game is not in progress. An active, alert, vivacious attitude on the part of the leaders reacts in action among the players and maintains an "alive" atmosphere.

Surprise.

The element of surprise may effectively be introduced at some time in every program. The unusual secures and holds attention. This may be the sudden entrance of a group of players who are to perform, an unexpected burst of sound, or a unique manipulation of the lights. Unexpected turns to old games and many surprise games and stunts may be planned that will keep the players guessing what is coming next and add much to the total atmosphere of fun.

Music and Atmosphere.

Little need be said of the value of music as an element in producing a pleasant atmosphere. The emphasis however needs to be GOOD music. Secure the best possible music in advance. Have instrumental music while the guests are coming and special music during refreshments that will provide a background of pleasant melody for conversation and good fellowship.

PUBLICITY PLANS**The Need of Publicity.**

Commercial amusements rank among the most widely advertised products in the world. This keen competition for the leisure time (and money) of the people must be met by effective

advertising of more attractive church Social-Recreation.

A well planned recreation schedule is valuable publicity by itself—if people know about it. It is the purpose of recreation publicity to get before the people concerned full information about the good times centering in the church, and by continued emphasis to create desires and habits for the best kind of individual and social recreation.

The publicity committee should have full information of the program plans, and all possible assistance and equipment; posters, news stories, letters, personal and telephone invitations should be provided in the order given.

Without adequate publicity, the most carefully planned refreshments, decorations, and program plans will be wasted. Every leader would rather have an overflowing crowd than a handful.—“The more the merrier.”

Publicity Factors.

Six factors to be considered in any publicity are: (1) Interest, (2) Brevity, (3) Illustration, (4) Quality of materials, (5) Quantity, (6) Results desired.

Publicity values may be found in many interests, such as (1) Seasonal interests, topics about a particular event or holiday; (2) Healthy gossip, quotations and sayings of various folks about your activities; (3) Group interests, points that have a certain interest to particular groups, fraternal, social, professional and racial; (4) Publicity about public men and famous persons; (5) News interests, the subjects everyone is talking about at the time.

Brevity is the first word in publicity. The best “ad” expresses the idea in fewest words. Use short lines. List items by number. Leave lots of free space. Have one outstanding catch word or phrase.

Illustrations, pictures, cartoons, and graphs present your idea more readily than words. Take lots of good pictures of typical recreation activities. Use them in all publicity.

Quality in publicity is important. The best is none too good. Use the highest grade paper stock to insure a quality product that will make a favorable impression for you.

Quantity is a bargain in publicity. Less than plenty often loses it all. The first few copies cost the most. Be lavish in quantity. While maintaining brevity in content, be sure that every piece of church publicity contains (1) the name and location of the church and (2) your slogan. Publicity for specific affairs must have (3) Place, (4) Date, (5) Hour, (6) Star attraction.

Stories for the Press.

A careful write-up of your activities, with names and facts of general interest will find a welcome in almost every newspaper office.

Use the customary journalistic style—a good summary opening sentence, and the gist of the story summed up in the first paragraph. Names of people are of greatest news interest, also the star attractions and any event out of the ordinary. Program, decorations, refreshments often are interesting. Let every story answer the following five questions—WHO, WHAT, WHEN, WHERE, HOW? Get the copy to the editor before the event occurs or while it is still fresh news. If for a daily paper, write an advance story, and send it by mail for publication the day of the social.

“We'll tell the world we have a good time.”

A Paper of Your Own.

“Every organization should have a magazine of its own, even if it is no larger than a postage stamp.” The journalistic instinct is universal. Any organization will find it a real fascination to get out a paper, whether it be a weekly, monthly, quarterly or annual; a single mimeograph sheet or a more elaborate printed magazine.

Elect editors for such departments as “Personals,” “News,” “Outdoor Sports,” “Social Doings,” “Officers Notes,” “Humor,” “Editorials,” etc.

Outline your policy, program, meetings, methods. List the committees, membership roll, new members, advance plans and present reports to your folks, thru your own paper.

INVITATIONS

Invitations.

Invitations, carefully worded, and neatly written, sent sealed through the mails to specific individuals are a good investment. Personal invitations are the only sure way of drawing the particular people you want to reach.

Many clever invitations may be made at small expense on the mimeograph. Start a collection of cuts, cartoons, and illustrations from papers and magazines, to trace and use in illustrating special invitations.

It is often effective to send a series of 3 or 4 announcements to certain folks, about one coming event. A short verse or appropriate quotation, followed by name, time, place and slogan, sent just before the social will bring many an undecided guest.

Hand written invitations, with an intimate, personal tone, are often attractive. A committee of 5 or 6 around a table can write a large number in a short time.

Telephone special invitations. A pleasant voice over the wire has a pull no written word can match. Organize a persistent "Phone Brigade" who will agree to call a certain list of guests before a certain day and hour. A committee of five with good lists can reach 100 within one hour.

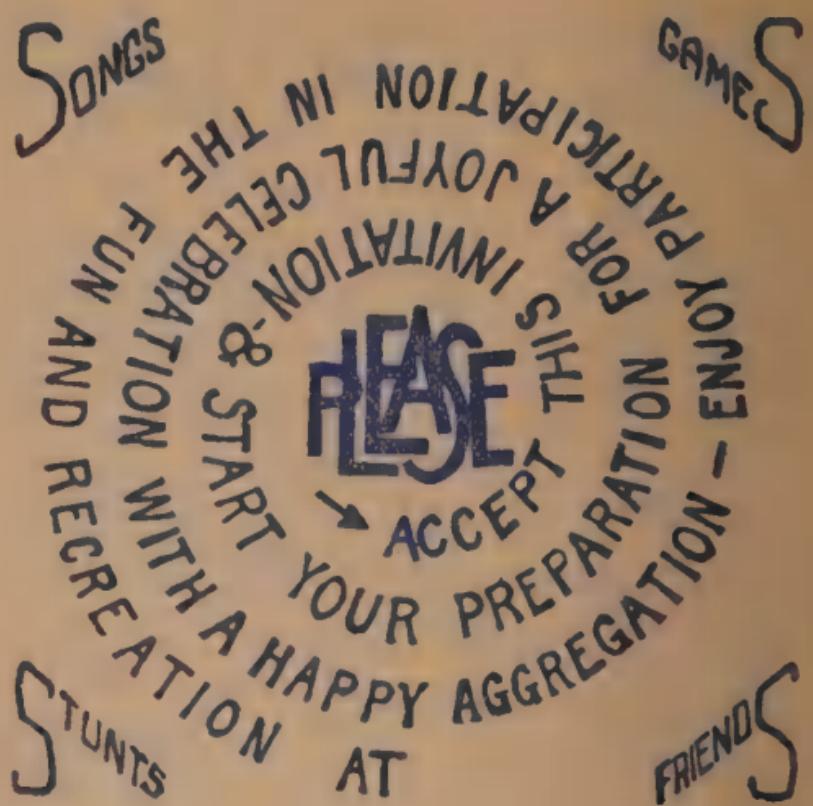
SAMPLE INVITATIONS

Fellowship Night—at the Friendly Church

We specialize in healthful, helpful, wholesome happiness. Radiate that on your radio! Wend your way without waywardness to the House of Happiness for *Friday Night is Social Night*.

"Tune in" at on

Unusual invitations, such as Chinese style, or to be read in a mirror, or in a circle, such as the following, are often attractive.



Name of Party.....

Time

Place

Slogan

Address Lists.

The full name, street address, and telephone number, of every person you want to reach, must be secured and kept filed in an up to date index or loose-leaf book.

Send invitations to—

1. Active, former, and absent members.
2. Prospective members and constituency.
3. Working Girls: Their opportunities for recreation are usually limited, and social recreation offers ■ most attractive point of contact with church life.
4. Working Boys and Young Men: While they have less trouble in finding recreation than have their sisters, they need the fellowship of

Christian young people more, and Church-social-recreation is a powerful magnet toward right living.

POSTERS

Posters.

A poster, on a card of convenient size, and a brief message in hand lettering (with an illustration), combines beauty and utility in a very economic and effective publicity medium. Attractive posters may claim, for short periods, position of prominence in windows, bulletins, and many places where people will see and read.

One idea is all that can be effectively presented on one poster. Limit the message to a few words, that "he who runs may read." Combine (1) a catchword or phrase; (2) an illustration, and (3) color or form to attract attention and create a favorable impression. If possible, let the catchword be illustrated by the sketch, cartoon, or cut-out illustration. Many beautiful pictures may be found in magazines, or ordered from picture companies.

Poster Phrases.

You will find:

GOOD FELLOWSHIP with a pleasant smile, a cheerful word, a hearty handshake, a contagious sociability.

ENTERTAINMENT that is cheerful, clean, joyous, exhilarating.

PLAY that is jolly, recreative, stimulating, healthy, wholesome, helpful, happy.

Publicity Hints.

1. Take down posters the minute the affair is over. Stale posters spoil good will and the advertising value of the bulletin board.

2. Place posters only in first-class locations. The environment of a poster reflects on its message.

3. In all publicity, work for Brevity, Clarity, Honesty.

Refreshments.

The aim of every Social-recreational occasion is fellowship, and eating together is the world's best fellowship maker. Therefore make every element of the refreshments contribute to sociability. Keep the crowd close together. A banquet would not be enjoyable if the guests sat back to back, or alone in corners.

Make arrangements for the guests to sit together (if possible by couples); (1) in two long lines facing each other, close enough together for conversation to be easily carried on; or (2) in circles of six or eight, as around a small table; or (3) in a single close circle facing in; or (4) in a series of horseshoes facing a common centre; or (5) around a large table. Close grouping assures more fellowship and conversation and contributes to group singing.

Determine in advance the amount to be spent on refreshments and keep carefully within budget limits. Pay cash for all supplies. Charge accounts have ruined many a social program. Order food very carefully to avoid waste and try to sell any surplus for cash.

Plan simple and novel combinations, of seasonable refreshments. Many refreshment committees have committed the sin of extravagance and waste. In party refreshments served in the evening, emphasize neatness and quality rather than quantity, but in planning for suppers or outdoor lunches provide an abundance to satisfy the hunger. Scrupulous cleanliness is taken for granted. Paper napkins, plates, cups, spoons, tablecloth, and containers will contribute to both neatness and cleanliness. Arrange in advance for quick service, collection of plates and for K. P.

Planning the Recreation Schedule for a Year.

A written, published schedule of coming recreation events is absolutely essential. The best dates must be reserved far ahead in order to tie special days up with special recreation activities. Naming definite dates in advance is the best guarantee of frequent and regular social

recreation events. It takes much time to plan a careful program; to get out the publicity, to hold committee meetings and to secure the necessary supplies. The competition for time and interest of young people these days is too keen to leave much for the group with a haphazard, hit-or-miss program.

There is every reason for planning out the program. Numerous conflicts are always to be expected, but where the possession of a planned program makes a shifting of dates easy, the lack of such a program usually results in the complete loss of the event.

The best dates of the calendar and the time and interest of members is appropriated by the agency which is alive enough to make advance plans. In most cases a program carefully planned for a year ahead and given vigorous publicity will reserve most of the dates, prevent conflicts, and increase the loyalty to and prestige of the group which has the published program. For each succeeding month and year it will be easier to make a schedule, owing to the ease with which habits and customs are established.

Planning the Budget.

No phase of making plans for the year's recreation deserves more careful attention than the matter of finances. The financial support of the average young people's organization is left to chance. There is seldom sufficient money for carrying on the program efficiently, and hardly ever an equitable and orderly distribution of funds.

A sound financial policy and a carefully prepared budget serve the double purpose of providing for a wider program of activities and for giving the members themselves valuable training in thrift, stewardship and financial efficiency.

While it is generally permissible to hold one or two "Pay Socials," "Bazaars," suppers, or "Fairs" each year, when the money-making feature is primary and widely advertised, DO NOT make it a practice to charge admission or take collection at recreation events. Such a practice is suicidal. Real play is free and unbought. The best sport is free.

Raising the Recreation Funds.

The most desirable and efficient financial policy for the recreation program is to provide its entire support as a part of the total budget of the society, to be met by membership dues or pledges. If a budget system is not in operation for the entire society, the recreation department should set up one for its own program support. There are a number of legitimate sources of income for the recreation program, some of which will be noted subsequently. It should be the general policy to support the program by membership pledges, payable in advance at regular intervals, rather than to take a chance on the participants in a particular event paying for the program.

For example, a pledge of 10c a week by 50 members would provide \$250 a year and make possible a very effective program, while the attempt to raise that amount by charging for each social or hike would be a hard task and would practically defeat its aim.

When special entertainments or suppers are planned for the purpose of raising funds, it is well to specify some certain fund such as "Tennis Courts," "Library," etc.

Distributing Recreation Funds.

Too often, the major share of recreation funds goes for "eats," favors, prizes, and non-essentials. Equipment, publicity, and program materials should have their fair share. Publicity and printed matter are usually a good investment. Equipment and supplies are as essential to the recreation leader as tools to a skilled workman. An ample and up-to-date library and reference system is the best assurance of progress and growth.

All funds should be deposited in a bank and paid out by check. It is sound business to have all accounts approved by a committee or O.K.'d by Secretary or President, before being paid. Accounts should not be charged to the society except at specified stores on written order of the responsible official. The budget for any one month must not be overstepped.

PLANNING THE PARTY PROGRAM

Build Around a Central "Theme."

Every social-recreation event should be built around a "Theme"—a single idea that unifies the program. A special name changes the event from the "Regular Monthly Social" to an alluring, joyous "Rainbow Festival," "Pirate Social," or "Midwinter Campfire."

The special "Theme" gives a base around which the whole program may be built. Old games will receive new names, and all kinds of changes and revisions may be made to contribute to the development of the theme.

A special theme appeals to the imagination and is therefore a publicity asset. A theme gives a foundation for special decorations and refreshments. A social built around a special theme is more heartily participated in by all and will be pleasantly remembered long after the nameless social is forgotten.

Tie Themes to Special Dates.

The calendar itself is a rich mine of Recreation Themes. Almost any day you might choose during the year has one or more historical events connected with it, which might be used as a "Theme" for recreation. Holidays, birthdays, and dates of religious, literary or political interest may contribute to program building.

Not only may every social event be thus tied to a special theme, but every theme may be connected to a date on the calendar which has some special significance. Specific dates of past events suitably commemorated are a great aid to the imagination in visualizing the people and movements of the past.

In the following pages a few of the many special dates which may be used as themes are listed. Where possible, the big recreation events may be scheduled on the special dates, but with a little research, practically any date will be found to have associations of persons and events which have a contribution to make to recreation.

Take Time to Plan Carefully.

The planning of a good party program requires several hours of time and thought. It is usually helpful to make out first a list of the games, stunts, and special activities which seem

suitable for the particular party. Then from this select list it is not difficult to arrange the games and stunts so that each will fit snugly into the next. The first activity will welcome the early comers, and "mixers" will follow, then active and rhythmic games will alternate with quiet or social games. The best active or competitive game should be kept as a climax, near the close of the game period, followed by a quick shift to an entirely different interest, such as a mental test, dramatic or musical number. To follow an extremely interesting game with a less exciting one is poor engineering. It seems to be most generally successful to conclude the program with the more cultural and aesthetic elements; a dramatic entertainment, story, special music, or group singing.

Be Ready for the "First Comers."

Those who come on time should not be embarrassed for their promptness. Start promptly with a simple activity—introduction, music, or mixing games, which each newcomer may enjoy from the first minute. Beginning the activities promptly at the time announced will soon cure the late-coming habit which some crowds have formed.

The first ten minutes are the hardest. Plan the beginning and the end of the social carefully, and the rest will be comparatively easy. The first mixers or "ice-breakers" must be simple and easy activities that will take the players from inactivity by easy stages to full participation in active games.

The primary requisite of the party for young people is that it be "sociable" through and through. It must provide enjoyable activity in company with young people of the opposite sex. Each individual must be given a favorable opportunity for making friends, on a fine basis of mutual respect.

Balance the Program.

Every party program should include a balanced ration of active physical games and quieter mental interests. A program lacking either is incomplete. It is usually advisable to have most of the strenuous games early on the program to give outlet to physical energy. After active physical exercise, players will welcome the opportunity to sit down and enjoy the quiet

games, entertainment, and singing later in the evening.

Rhythm

There is only one more powerful impulse than that for rhythmic expression. There is real social danger in the too simple rhythm. This great force must be guided carefully into forms of beauty. Substitution must be made for such objectionable forms as are found in jazz and modern dances. Fine rhythmic expression can be found through action songs, musical and singing games, marching, chanting, swimming, skating, skipping, group singing, and thru the use of many of the old group and folk dances.

Literary Features

Include in every program some form of dramatic and literary activity. Impersonations, charades, pantomimes, stunts, and one act plays furnish self-expression for the participants, entertainment for the spectators, and fun for all.

The average person's reading is limited to the daily newspaper and a few popular magazines. Therefore every social-recreation program may well include, in some form, a reading, poem, story, or dramatization of some piece of good literature. Literary material has very real recreative values in that it rounds out and supplements the every-day life of the players.

Music

Everyone likes to sing. "Music is the most democratic of all the arts and the rightful heritage of everybody." Singing is the common medium in which trained and untrained, young and old, may join in harmonious sociability. Singing serves both as physical and spiritual recreation.

The program without opportunity for singing is incomplete. Song sheets or song slides, an accompanist, and a song leader should be provided in advance. When a few good songs have been learned by the crowd, the song sheets may be dispensed with and social singing will become spontaneous; song after song will be struck up by the singers themselves. It is important to teach a number of good songs in order to prevent the sing from taking on the tunes of the street. Singing is usually found to be the most satisfactory method of closing a social evening.

THE RECREATION CALENDAR.

September

- First Monday—Labor Day.
 Sept. 11—Mohamet, born 570 A. D.
 Sept. 15—James Fenimore Cooper, 1789.
 Sept. 22—Emancipation Proclamation, 1862.
 Sept. 23—Autumnal Equinox, the beginning of Autumn.

October

- Oct. 12—Discovery of America.
 Oct. 15—Vergil, Born B. C. 70. Roman Epic Poet—"Aeneid."
 Oct. 27—Theodore Roosevelt, born 1858.
 Oct. 30—Dedication of Solomon's Temple, B. C. 1004.
 Oct. 31—All Hallowe'en. Vigil of All Saints' Day, "Witches Night" in old Celtic Calendar.

November

- Nov. 2—World's Temperance (First Sunday).
 Nov. 4—(1924) General Election Day.
 Nov. 3—William Cullen Bryant, born 1794.
 Nov. 10—Martin Luther, born 1483.
 Nov. 11—Armistice Signed 1918—Close of worst war in world history.
 Thanksgiving Day (Last Thursday). First observed by Pilgrims, 1621.

December

- Dec. 9—John Milton, born 1608. Blind English Poet. Author "Paradise Lost."
 Dec. 17—First successful mechanical aeroplane flight, Wright Brothers, 1903.
 Dec. 17—Charles Wesley, born 1708.
 Dec. 21—Winter Solstice, beginning of Winter. The North Pole is tilted 23°-27' away from the sun. Shortest day in the year.
 Dec. 25—Christmas.
 Dec. 28—Woodrow Wilson, born 1857.
 Dec. 31—Watch Night.

January

- Evening Star—Venus.
 Jan. 1—New Year's Day.
 Jan. 5—Twelfth Night, eve of Jan. 6th, the close of 12 days' Yuletide festivities. Feast of Cakes—Burning of Christmas Greens.
 Jan. 17—Benjamin Franklin, born 1706.
 Jan. 19—Robert E. Lee, born 1807.
 Jan. 25—Robert (Bobbie) Burns, born 1759.
 Jan. 29—William McKinley, born 1843.

February

- Feb. 7—Charles Dickens, born 1812.
Feb. 11—Daniel Boone, born 1735.
Feb. 11—Thos. A. Edison, born 1847.
Feb. 12—Abraham Lincoln, born 1809.
Feb. 14—St. Valentine's Day.
Feb. 22—Washington's Birthday.
Feb. 27—Longfellow born, 1807.

March

- March 4—Inaugural Day (1929, 1933).
March 7—Luther Burbank, born 1849.
March 16—Florence Nightingale.
March 17—St. Patrick's Day.
March 19—David Livingstone, born 1813.
March 21—Vernal Equinox—beginning of Spring. The axis of earth at right angles to direction of sun, and day and night equal the world over.
March 24—Fanny Crosby, born 1820.
March 30—Seward Day (in Alaska).

April

- April 1—All Fool's Day.
April 2—Thomas Jefferson, born 1743.
April 3—Washington Irving, born 1783.
April 3—John Burroughs, born 1837.
Easter Sunday—April 21, 1935.
April 19—Patriot's Day, 1775—Massachusetts, Paul Revere's Ride.
April 22—Arbor Day—Founded 1872.
April 23—William Shakespeare, born 1564.

May

- May 1—May Day.
May 4—John J. Audubon, born 1780.
Mother's Sunday (Second Sunday).
May 15—Bird Day.
May 18—World Peace Day—First Hague Peace Conference opened, 1899.
May 25—Ralph Waldo Emerson, born 1803.
May 30—Decoration Day (or Memorial).

June

- June 14—Flag Day (First American Flag adopted 1777).
June 15—Magna Carta, signed 1215.
June 15—Pioneer Day (Utah).
Second Sunday—Children's Day.
June 17—John Wesley, born 1703.
Third Sunday—Father's Day.
June 21—Summer Solstice. Beginning of Summer. Longest day of the year.

July

- July 1—Dominion Day (Canada).
July 4—Independence Day, 1776.
July 12—Julius Caesar—born B. C. 100.
July 17—Isaac Watts—born 1674.
July 24—Pioneer Day (Utah).
July 26—Robert Fulton, born 1765.

August

- Aug. 1—Colorado Day (in Colorado).
Aug. 6—Alfred Tennyson, born 1809.
Aug. 15—Sir Walter Scott, born 1771.
Aug. 29—O. W. Holmes, born 1809.

PART III.—LEADERSHIP**NEED FOR LEADERSHIP.**

Successful social recreation depends almost entirely on the leader. Without skilled and intelligent leadership, the finest gymnasium and equipment are often almost a total loss. If a church has ten thousand dollars to spend, it may secure many times the results from investing it in a trained leader for five years, with no special equipment, than it could hope to obtain by putting the money into the finest equipment but providing no leader. "The fullest and best use of social and recreational equipment can no more be made without expert direction, leadership, and promotion than the full and wise use of educational equipment can be made without a teaching force."

Willingness and a big voice are not the only requirements for a successful leader of social recreation. "Just anybody" can not do this job. The fact that, for a good while to come, most of the recreational work that will be done in churches in America will have to be done by part-time or volunteer leaders is absolutely no excuse for turning so important a responsibility over to any bungling, ill fitted, poorly equipped person who will take it, while the real social leaders are directing their talents elsewhere, and taking the church crowd with them.

Leadership of social recreation demands the personal qualifications of an executive and

as definite a skill as is required to direct a band or build an airship. Just as soon as the church makes the recreational program important enough to challenge the best leaders, it will discover leaders big enough to meet this rare opportunity for service.

Discovering Leaders.

If we are to select from a group of young people the one best fitted to become the leader of social recreation, for what qualities and qualifications should we look? Is athletic or linguistic skill the most important factor? Or does character count most? Or an attractive disposition? Or brilliant mental qualities? Or shall we make a practical test by looking for the person who is at the center of spontaneously formed groups? Or would it be the one with the most money, or the most influential social position, or the individual with the most domineering personality? Or perhaps we might find a quiet, retiring person possessing real qualities of character and diligence, who, if given training and self-confidence, would make the best leader of all.

Just in passing, we might ask one more question: Why "let Georgia do it?" Is there any reason why the recreational leadership should be turned over to the girls? In many cases that happens because the male leadership stock is nil. It would seem at least fair to demand a 50-50 sharing of responsibility for leadership in social recreation. The chronic state of having more girls than men at parties would be considerably improved with more and better men leaders. There are many phases of social recreation for which a man is better fitted than a girl, and a well balanced, attractive program demands an equalization. Let's keep this in mind in selecting leaders.

A LEADER'S PERSONAL QUALIFICATIONS.

Whether a leader is "born" or "made" has not yet been satisfactorily decided, but we feel safe in saying that a successful leader must be born with certain qualities and must acquire certain other qualities. There are a few fundamentals, lacking which, one should not attempt

to lead others in social recreation.

The detailed elements of leadership might be classified as (1) personal qualities of character, of disposition, of mind, of relationships and (2) knowledge, skills, and equipment.

Perhaps these personal questions will help me to decide whether I have the "stuff" of which a real leader is made:

A. QUALITIES OF CHARACTER

Am I

1. **Clean:** Am I clean in speech; wholesome-minded?
2. **Courageous:** Can I withstand adverse social pressure; go ahead in the face of difficulties; stand by my convictions?
3. **Dependable:** Am I dependable? Can I be relied upon to finish any undertaking for which I have assumed responsibility?
4. **Honest:** Am I straightforward, unbought; without intent to deceive; scrupulously careful about obligations?
5. **Loyal:** Am I unswervingly loyal to friends, family, church, and the best ideals of the group?
6. **Persistent:** Do I persevere under difficulties? Can I start again and again after failing?
7. **Sincere:** Am I genuine, frank, "above board"; free from hypocrisy?

B. QUALITIES OF DISPOSITION

Am I

8. **Ambitious:** Am I eager to improve myself; to do better work; to reach a place of larger service?
9. **Attractive:** Am I physically wholesome and attractive? Do I naturally attract people around me?
10. **Cheerful:** Do I have a buoyant spirit; am I happy, alive, cheery?
11. **Enthusiastic:** Am I so "keen" about recreation that it is contagious?
12. **Firm:** Am I "firm without being fierce"; resolute in decisions, and successful in maintaining discipline?
13. **Forceful:** Do I give the impression that I am capable and self-controlled?

14. **Generous:** Am I generous in sharing with others? Do I freely forget a grudge?
15. **Gifted With a Sense of Humor:** Can I take a joke on myself? Can I keep a sane outlook on life by seeing the humor in situations?
16. **Industrious:** Can I drive myself to work steadily? Am I able to stick to a hard or unpleasant task until it is finished?
17. **Optimistic:** Am I looking for and expecting the best? Can I make the most of unfortunate situations?
18. **Sociable:** Am I able to make all kinds of social contacts pleasantly? Am I a good "mixer"? Do I like companionship?
19. **Stimulating:** Do I arouse the latent capabilities in others, and stir their imagination; enkindle their enthusiasm for worthy ends?
20. **Sympathetic:** Do I have a fellow feeling for all kinds of people; tenderness and compassion for those in trouble; social imagination; "an outreaching heart"?

C. QUALITIES OF MIND

Am I

21. **Articulate:** Am I effective in speech; able to express ideas clearly, concisely, and convincingly?
22. **Discerning:** Am I able to "size up" people accurately?
23. **Fair:** Am I impartial and square; just in all decisions?
24. **Foresighted:** Do I plan ahead, anticipate emergencies?
25. **Imaginative:** Am I original, ingenious, inventive?
26. **Intelligent:** Do I have "horse sense"; good judgment; discrimination? Am I rational rather than emotional?
27. **Open-Minded:** Am I unprejudiced, tolerant; willing to learn from all?
28. **Progressive:** Am I ready to try the new; to break new trails; to keep up with the times? Do I stay out of ■ rut?
29. **Self-Reliant:** Do I weigh the data on all sides and make up my mind independently?

D. QUALITIES OF RELATIONSHIPS

Am I

30. **Cooperative:** Am I able to work in harmony with others; to help in a common cause without personal gain?
31. **Reverent:** Am I reverent before the revelation of God in life? Do I respect the sanctity of the personality of others?
32. **Self-Respecting:** Do I respect my own worth? Have I done things which give me a right to be self-confident? Do I have the respect of others?
33. **Sportsmanlike:** Do I play hard and fair; win without boasting and lose without whining?
34. **Tactful:** Can I readily discern the best course of action in social situations; deal with others without giving offense; avoid unnecessary misunderstandings?
35. **Unselfish:** Am I altruistic; willing to make sacrifice for others or for a cause? Am I doing recreation work from a service motive rather than for personal gain?

Lest those of us who are endowed with limited talents be discouraged by this formidable list, we should remember that no one leader possesses all these qualities in a superlative degree. There are examples of leaders who lacked many of the qualities ordinarily ascribed to great leaders, but who, having an enthusiastic love for the task, made up their deficit by hard work and so succeeded far better than others with greater natural endowment but less perseverance.

THE LEADER'S KNOWLEDGE.

WHAT A RECREATION LEADER SHOULD KNOW

A. The Needs of the Field.

1. He should know the conditions of modern life which make it necessary to provide directed recreation. (a) The machine age. (b) Increased leisure. (c) The standardization and commercialization of leisure.

2. He should know the general recreational needs of his community (from a survey).

3. He should know the particular needs of special groups: (1) Small children, (2) boys, (3) girls, (4) older boys and girls, (5) young men and young women, (6) young married people, (7) mature adults.

4. He should know the nature and values of play, recreation, and various forms of avocational interests.

B. Recreational Organization and Administration.

1. The Recreation Leader should know how to enlist the cooperation of a large number of volunteer leaders.

2. He should know how to secure moral backing and financial support through the proper use of publicity.

3. He should know how to grade people for the most effective recreation, and how to organize the groups.

4. He should know how to lay out grounds for playing, what supplies and equipment are required, and how to make the most of limited means.

5. He should know how to organize; to handle large groups in demonstrations, field days, track meets.

6. He should know how to co-operate with agencies other than his own.

C. Materials and Activities.

1. The leader should be familiar with the rules for the most popular games and sports such as: baseball, basketball, bowling, croquet, field events, football, golf, handball, hockey, horseshoe, soccer, skating, tennis, tumbling, and volley ball.

2. He should also be acquainted with common trees, birds, flowers, insects, and have a working weather knowledge. He should know the stars, and be able to interpret nature educationally and spiritually.

3. He should be familiar with manual play and some of the useful crafts, such as basketry, carpentry, model-making, pictures, posters, etc.

4. He must know a large number of games so thoroughly that he can direct them without

hesitation at any time. He should be master of sixty or a hundred social games, group games, relays, tag games, musical games, folk dances, stunts, short plays, and familiar with group songs, rounds, cheers, and toasts.

5. He should be familiar with the best literature, good books and magazines, with stories and poems to tell and read; he should understand and appreciate good music, great pictures, and other forms of art.

6. He must know where to find accurate information on any subject relative to social recreation.

THE LEADER'S SKILL.

WHAT A RECREATION LEADER SHOULD KNOW HOW TO DO.

1. He must be an expert at one game or activity, simply to know the thrill of accomplishment (tennis, volley ball, horseshoes, ping pong, or something).

2. He should know how to coach or referee all other games and activities which are suitable for amateur use.

3. He should know how to plan a program for a large number of participants; how to conduct receptions, parties, field days, etc.

4. He must know how to teach new games efficiently.

5. He should have an elementary skill in song leading.

6. He should know how to tell a story effectively, how to debate, how to lead discussions and conduct parliamentary procedure.

7. He should know how to coach dramatics.

8. He should know how to hike, to cook in the open, to camp out, to take pictures well.

9. He should know how to train other leaders.

EQUIPMENT A RECREATION LEADER SHOULD HAVE.

1. A select working library of authoritative books on every phase of recreation.

2. A system of filing ideas and references on any subject related to his work.

3. A "workbag" of equipment of every kind ready for instant use in emergencies.

HOW TO DIRECT A SOCIAL.

The actual directing of a social or party is really only the last step in a process which should be started several weeks ahead of the event, with the advance preparations and the securing of assistants.

1. Plan in Advance.

Plan every detail of each program in advance, on paper. Estimate the number of players and the time for play. Appoint committees, secure helpers, and provide necessary equipment. Take into account (a) the occasion, (b) place and available equipment, (c) particular needs of players and aim of the social.

Trained leadership is the first essential in efficient control of large groups. In addition to the advance committees on (a) Publicity, (b) Decorations, and (c) Refreshments, (d) secure a corps of trained leaders to assist in the direction of group games. At the social itself have one or more persons responsible for:

(e) Equipment—Someone to have all materials needed during the program ready for instant use, and to gather up and take care of equipment after it has been used.

(f) Service—One person responsible for heat and ventilation during the progress of the social, and also to provide extra chairs, and to care for the comfort of all.

(g) Music—A pianist with necessary music, ready and waiting for each part of the program. Music suitable while the guests are coming, marches for the games, accompaniment for special numbers and for group singing should be arranged for in advance. The music can "make" or ruin the program.

2. Everyone in the Fun.

"Welcome the coming, speed the parting guest." Do not neglect this first duty of the host. Receive each newcomer. Break the ice of self-consciousness that everyone feels on first entering a room. Start the wave of sociability that makes it easy for the most timid guest to have a pleasant time.

Stimulate the active participation of every player in the room. Spectators spoil the spirit of spontaneous play. By some informal means, such as a Grand March, a large circle game, a receiving line, or a general move, get everyone into the first game. Make it possible for the older folks, if there be any present, to enter into the fun. Stir up every player to enter whole-heartedly into the first game. Introduce vitality, vim, aliveness, and enthusiasm into the activities. Lively participation in the first games is pretty good assurance of an enjoyable social evening.

3. Teach New Games.

Teach games and play principles carefully. The average player knows less than a dozen games. An interesting year's program requires the continual teaching of new games.

First get the room quiet and secure the attention of every player. The instant quiet has been obtained, give your directions briefly, concisely, in an ordinary tone of voice, loud enough to be heard by all. It has been found easier to explain the rules after players have been placed in the formation ready for the game to start. When the formation has been secured, explain the starting, rules, and end, and quickly start the game. Repeat until all rules are clear. It is often easier to learn by doing than to spend much time talking. To be sure you explain the rules of a new game correctly, memorize them carefully, then write them down briefly and carry them in your hand during the social. Sketch the formations for instant reference. Explain the game so enthusiastically as to make the players eager to start. Teach in the spirit of play. Lead off the game yourself. Never become impatient if players are slow to learn. It is invariably the leader's fault if games do not go right. People of all ages become children while playing. Be patient and cheerful and keep things moving in the spirit of fun. Have it understood from the outset that a blast of your whistle is the signal for instant quiet; all play and conversation is to be suspended when it is heard.

NEVER SHOUT. You only lose your voice, temper, and the respect of the crowd. If a few players persist in talking, do not try to out-talk their buzzing but secure absolute quiet by starting a "sh-h-h" which taken up by the players will secure attention by force of public opinion more effectively than shouting or much blowing of a whistle.

4. Every Minute Full.

Repay the courtesy of quiet players with brevity. Direct their attention to the play program, not to yourself. Enlist the interest of everyone in the good times just ahead, and keep every minute so full and every player so busy that there is no place for disorder. "The successful leader is just one step ahead of the players all the time. They are kept busy keeping up to him."

Mistakes often occur, even after careful planning. Anticipate them where possible. Capitalize them. Turn them into laughter and quickly change to a new activity. If a game does not go right, quietly change to another. The good time of the players comes first; plans are but tools to that end.

Nine times out of ten, disorder is due to the failure of the leader to keep things humming. The average player is anxious to follow a leader worth following.

Enforce rules to a reasonable extent. "To condone the infringement of a rule is equivalent to a lie in its injury to the moral nature of a player." It is the weak-willed leader who does not enforce rules. The director who permits cheating or infringement of stated rules loses any right to the respect of the players, defeats the whole purpose of play, and injures the ethical sensibilities of all who try to play fair.

5. Guide the Whole Crowd.

Lead the activities, not as a dictator but as leader and chief fun-maker. Have assistants ready to lead off in new games. You may often start the fun quickly by being "It" for the first game.

On the floor, carry an air of assurance. A leader must give the impression that he

knows exactly what he is going to do. If he seems in doubt, the crowd will refuse to follow him. An attitude of assurance, a decisive tone of voice, and a readiness of detail betoken the self-confident leader, and confidence on the part of the leader means confidence on the part of the crowd. Fill every word and gesture with vim and enthusiasm. The knowledge of a well prepared program will do much to give you self-confidence and assurance.

"The crowd does not do any original thinking. Any idea that is to master the crowd must be supplied by the leader." If the first submission of the crowd results in a pleasant reaction, everyone will enter more readily into the suggestions that follow. Therefore the first action should be planned to bring pleasure to the players. A compliment, a smile, or a word of encouragement will bring a spirit of co-operation in the games that follow.

6. Hold the Interest.

Hold the attention and interest of the entire crowd from arrival until departure. Plan a continuous program of interesting activities to last from the time the first player arrives until you close the evening with a farewell song and a "good-night". The mental alertness needed to keep in contact with every movement within the crowd and the physical activity required in the active leading of group games takes a prodigious amount of nerve energy. That "all in" feeling at the close of a social is the lot of every successful leader and may be taken as a sign that the social was successful. Don't resign until the next day.

7. Close Early.

Close the social early with a definite climax. Two hours or two hours and a half is the extreme limit for a "full steam" program, and for young people 10 or 10:30 is time to go home. Sleep-stealing is not recreation. There are exceptional cases when it may be advisable to hold the program longer. Some socials, for example, are held in direct competition with dances lasting past midnight, occasions on which it seems best to continue the social until 11:30.

HOW TO TELL A STORY.

An ability in story-telling is a very valuable asset to any leader, for every crowd enjoys listening to a well-told story. Since it takes the individual out of himself for the time, and stimulates the imagination, listening to a story is very real recreation. A good story is also of highest educational value.

The telling of a worth-while tale to a group which is seated in a friendly circle with lights turned low, is a most effective way to close an evening of social recreation. Story-telling should certainly be part of the equipment of every recreation leader.

It is very unusual to find anyone who is so lacking in the ability to tell stories, that he can not learn to do it well. Story telling may not at first be easy or even enjoyable to the one who is doing it, but practice will bring ease, enjoyment, and skill. There are, of course, certain principles which must be observed in story-telling.

The Choice of the Story

- A. It must have vivid dramatic action.
- B. There should be little or no explanation.
- C. Description should be brief and colorful.
- D. The story must be one which you yourself love.

The Preparation of the Story

- A. Never try to memorize it.
- B. Read it carefully several times, familiarizing yourself with particularly apt phrasing.
- C. Think the story through, telling it to yourself.
- D. Reread, to strengthen weak spots.
- E. If it seems to help you, tell the story aloud to an imaginary audience.

Telling the Story

- A. You must be heard, but your voice must also be pleasing.
 1. Do not shout.
 2. Keep your voice at its natural pitch.
 3. Give your voice power by diaphragm breathing.

4. Enunciate clearly.
- B. Forget yourself; think only of the story and the audience.
- C. Make the people share your pleasure in the story.
1. Watch their faces to discover the attitude you are arousing.
2. As far as possible, fit the story to the audience, making at the moment minor changes which do not affect the point, if they seem necessary to make it more appealing.
3. Win back the interest of anyone who is inattentive by talking directly to him for a moment.
4. When you reach the climax—stop.

Does Story-Telling Count?

"He who joins the ranks of story-tellers becomes a member of a glorious company, one with which the greatest souls of the world were not unwilling to be identified. Goethe never felt it beneath him to gather a group of children about him and delight them with a tale. . . . The force that in the long ago moved men to great achievement has lost none of its power. Twentieth century children respond to stories as eagerly as did boys and girls by the sea of Hellas when Greece was young, as they did in medieval castle hall to the strains of minnesinger and harper, because child nature does not change."—Katherine Cather.

HOW TO LEAD DRAMATICS.

A recreation leader is expected to be a competent leader of dramatics. That is quite right, for dramatics do form a very real part of a recreation program. The leader should not, in directing a play, spend too much of his energies on details of lighting, costuming, ticket-sale, and the like, but delegate those to committees. The reason for this is two-fold: his personal influence and leadership are more needed in the selection of the play, choosing the cast, and coaching; and committee work forms a very useful means of including a large number of young people in the fun of dramatics. The dramatic leader must, however, make himself familiar with the entire technique of play

production if he is to lead others intelligently.

Space does not permit a discussion of serious drama, but references to a number of excellent books on the dramatic method will be found in the last section (W). We are very much interested, however, in recreational dramatics and especially in the forms of spontaneous dramatics which can be staged with one short rehearsal, using little equipment, and requiring no particular talent.

In spontaneous recreational dramatics, the "play's not the thing", but the player. Nobody expects to see a finished drama which has been produced after one fifteen minute rehearsal with picked up properties and costumes, but such productions can be used by any group the four-four beat, it is well to clap the hands with extremely fine results, recreationally speaking.

A versatile leader can find a wealth of material for impromptu dramatics in stories and songs which can be dramatized, in charades and tableaux, pantomimes and numerous adaptations of one act plays, using prepared signs and readings.

The material now available for various special features ranging from a single number in a social program to a complete evening "Stunt Night", "Talent Program" or Minstrel, makes possible the enrichment of the average social or party through the use of one or more of these recreative, entertaining, dramatic features.

Using Stunts in the Social.

Stunts are most effective in a social recreation program if introduced well toward the close of the program. The leader should have several copies of each of his best stunts, such signs as are necessary, and a box of costumes and properties which, with imagination and ingenuity, will serve to outfit the stage and actors.

There are three ways of using stunts in the program: (1) With one or two rehearsals before the party. This makes possible the most finished production and is the best procedure. (2) By selecting the cast from among the as-

sembling guests before the party is under way, giving out copies of the stunt and necessary properties, and assigning a time in the program when the chosen cast shall withdraw and rehearse. Such impromptu performances give no end of fun. (3) By dividing the crowd into groups, when there is time for more than one stunt, and making each group responsible for one stunt, including selecting of cast, rehearsing, etc.

The most easily prepared stunts for impromptu work are those in which the action is done in pantomime while the story is read, though stunts with speaking parts may be used with some success by having the parts read by the actors.

HOW TO LEAD SINGING.

A song leader is a necessity at every banquet, convention, civic and social gathering; in school, club, and church; everywhere in fact that a dozen or a thousand people come together for business, fun, or fellowship.

"Music is the universal language," but like any language must be patiently learned, if it is to become a mode of common expression. The song leader has a key position in bringing music to all the people, for singing is the medium of musical expression which is open to the largest number of people.

While everyone can not become a great song leader, any leader, by study and practice, can learn to lead others in song. The chief requirements for the work are: (1) A good speaking voice, (2) Vitality, (3) A sense of rhythm, (4) An unfailing patience and good humor, (5) A sincere love of the work.

Learning to Lead

Self-confidence is the first thing to learn. A certain amount of apprehension about the success of a performance is a normal and healthy symptom, which insures careful preparation. Never let the audience feel your anxiety, however, for once a crowd has lost complete confidence in the leader, it will cease to follow him. With careful preparation, prac-

tice, and honest effort, the assurance will come to the song leader that he can make people sing well and enjoy it. That, for him, is self-confidence.

Beating Time

The chief technical detail is that of beating time. The stroke should be generous and well away from the body, so that the indicating member may be visible from a distance and easily followed.

(a) Two-four time is beaten down and up, always down on the first beat.

(b) In three-four time the first beat is down, second beat out, third beat up, making a complete triangle.

(c) In four-four time, the first beat is down, second beat in (across the body), third beat out, and fourth beat up. In first practicing on the second beat, to get used to the fact that the second beat of four-four is just the opposite of the second beat of three-four time.

(d) In six-eight time, the accentuated beats are the first and fourth. In marching songs and all rapid rhythms the beat is the same as two-four; up and down.

Reaching the Audience

The first work of the leader is to win the confidence and co-operation of the audience; to get them to play with him. He must throw himself into his work and at all times be master of the situation. The leader must eliminate everything that would detract from what he is trying to do. He should announce his own songs. If there is any distraction or disturbance, it should be removed. The leader must be the absolute center of attention for the time being. To this end a visible and commanding position should be used as a working base.

Planning the Program

The type of meeting should govern the selection of numbers to be used. Know the selections thoroughly. For the first selection, choose a song that is familiar to the audience. Avoid high or low ranges.

Plan your program carefully in advance. Keep selections going. Have a climax toward which you work. Use the better class of music.

There is nothing constructive in cheap tunes. The song leader has a real opportunity in using the best class of popular music, folk songs, and sacred songs.

TRAINING VOLUNTEER LEADERS.

In view of the fact that the great percentage of churches are not yet willing to support a full time director of social recreation, and in many cases will not even cooperate with a group of churches in the support of a leader, it will readily be seen that the recreational work in the immediate future must be done by volunteers. The very nature of social recreation makes it an ideal avocation or hobby for a leader who is well trained in another field. The greatest possible emphasis should be placed on securing the finest available persons as the volunteer leaders of church recreation, and in providing them with equipment and training for this work.

If the volunteer leader can be made to see the enormous value to the church and community in well directed recreation, and can be made to feel that he is doing a piece of matchless service for the young people, the mechanics of the job may be added without difficulty, but to start in to teach the elementary methods with no idea of the reason why or the worthy end in view will not produce great leaders.

Any community with three or four churches should have a local Recreation Leaders' Club and put on an annual Training Institute with the best available leaders. A class with from twelve to a hundred local leaders is equally successful. The average size class is thirty to sixty. Twelve meetings, a week apart, have many advantages if it can be arranged. Another plan is to bring in a leader for sessions each evening for a week. The evening is ordinarily divided into two periods: (1) Lecture and discussion of principles, (2) Demonstration of methods and materials. This is supplemented by committee work on special phases of program building and by complete demonstration programs under supervised student leadership.

Traditional Games

"HANDY II"

Kit N

*Ancient Games from Europe,
Africa and The Orient*



RUMA — See page 11

THIS UNIT

Twenty-Five Cents

Edited by Lynn Rohrbough

Published by Cooperative Recreation Service, Delaware, Ohio

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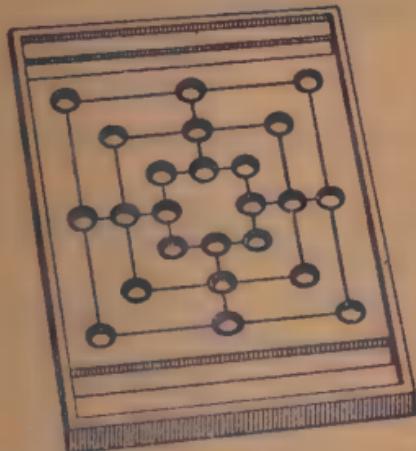
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Morris or Mill



Equipment: A playing space is marked out as illustrated; three concentric squares, with middle lines connecting, and points marked at corners and intersections. Each player has nine men of contrasting colors.

Object of the Game: To capture seven of the opponents men, by making rows of three, while preventing him from doing likewise.

Rules

1. *Placing:* Players alternately place a man on one of the points, with the object of making a row of three in a straight line (not diagonally across corners).

If either succeeds in placing three men in a line, he may remove one of the opponents men from the board.

2. However, one of a row of three may not be captured as long as there are any other men left.

The placing continues until each man has played his nine men. (This is the first phase of the game; "moving" and "jumping" follow.)

3. *Moving:* The second phase of the game consists in alternately moving a man from one point to another along open lines, still attempting to make three in a row.

4. The same man may not be moved twice in succession.

5. Any row of three may be opened and closed as many times during the game as is desired, provided Rule 4 is observed.

When one player has been reduced to three men the third phase of the game is entered.

6. *Hopping:* When either player is reduced to three men he is no longer obliged to move his men along the lines from point to point, but can hop to any point on the board. When both are reduced to three men, both can hop.

7. When a player is reduced to two men, he loses the game.

Hints

Avoid crowding all your men together on two squares.

Place first on the corners, and endeavor to form a cross with three men, as a line follows this.

Don't devote all your attention to making a row while placing; be able to capture on the "moving."

Don't open a safe row of three where the opponent can block or capture it.

Before reducing the opponent to three men, endeavor to arrange two lines which you can complete in successive moves.

Notes on Nine Men's Morris

Nine Men's Morris is a game of great antiquity. It was played commonly with stones, but in France with pawns, or men, made on purpose, and they are termed merelles. It was certainly much used by the shepherds formerly, and continued to be used by them and other rustics to the present hour. The form of the merelle-table, and the lines upon it, as it appeared in the fourteenth century is here represented. These lines have not been varied.

In France the game is known as Marelle, in Poland Myll (or Flight), in Germany and Austria it is called Muhl, in Iceland it goes by the name of Mylla, and on the Amazon it is called Trique, and held to be of Indian origin. Shakespeare refers to it in Midsummer Night's Dream (Act II, Scene 1):

The Nine Men's Morris is filled up with mud;
And the quaint mazes in the wanton green,
For lack of tread are indistinguishable.

It was found on an old Roman tile, and cut upon the steps of the Acropolis at Athens. It has been discovered cut in the choir stalls of several of our English cathedrals. In the early eighties it was found scratched upon a stone built into a wall (probably about the date 1200).

In England this game, also known by the name of the "Shepherd's Game," is a peculiar rustic amusement, and flourishes in many parts of England, where it is played on hillsides and glades, on the public table, on the doorstep, on the slate on the way from school, and on the highly finished board from London, in the squire's drawing room.

We have seen the game played on the turf, the men on one side being peeled sticks, on the other sticks with the bark on, each player pegging his men into the ground.

Dutch Tactics or Siege

Equipment: A fox and Geese or French Solitaire board with diagonal lines, and two rows of three points in one part of the board marked off as the "fort." (See cut p. 4.)

Twenty-four men occupy spaces indicated

by numbers on the diagram. Two "captains" occupy the spaces marked "X".

Object of the Game: The men try to occupy the nine points comprising the fort, which is defended by the two captains.

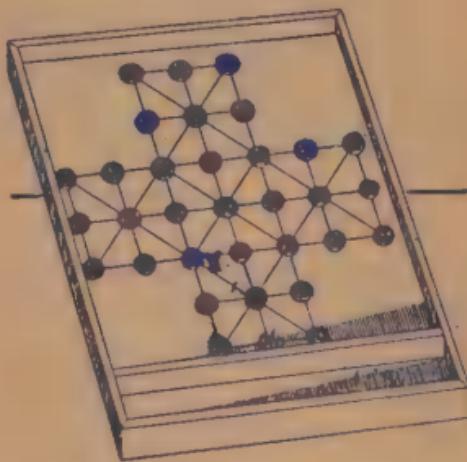
Rules

1. Men move first; then men and captains alternate.
 2. Men move FORWARD only toward the Fort.
Men may not jump.
 3. Men may NOT move along 2 back lines in the fort.
 4. Moves, (or jumps in the case of captain) may be made only where a direct line connects the holes.
 5. Captains may move forward, backward, sideward along any line.
 6. Captains MUST jump a man when a vacant hole beyond makes it possible. Men jumped are removed from the board. Two or more men may be jumped in sequence, where vacant holes beyond permit.

—From Kit 38

Fox and Geese

The oldest available description of this game given in Strutt (1801) provide 17 geese against one fox. The fox is larger in size or different color and occupies the middle hole; nine geese are placed in the upper square, four in the upper corner of the right arm, and four in upper corner of left arm.



The object of the game is (a) for the geese to pen up the fox so that he cannot move, or (b) for the fox to capture twelve of the geese: (at least six are required to pen up the fox).

Players move alternately, the fox first. Geese may move from one position to the next along any line. The

fox may move anywhere, and in addition jump over a goose and capture it if the space beyond is vacant.

If the geese are played skillfully they usually win. Some rules limit the geese to forward moves; some play with only 15 or 13 geese, and one source allows two foxes. Players alternate in taking the part of the fox.

Two Fox Game

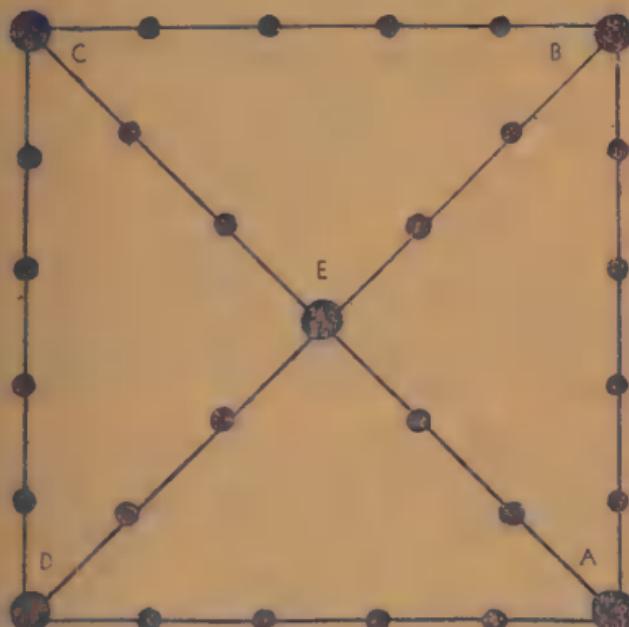
At Brasstown, North Carolina, Mr. Penland described an interesting custom in the old days, in which a Fox and Geese game was carved on the sloping top of the hopper at the old mill, and the miller and his customer would play Fox and Geese while the grist was grinding. White corn represented the geese and a kernel of red corn the fox.

The game described by Mr. Penland employed 24 geese which occupied the points in the upper four squares. Two foxes occupied the middle spots on the sides of the bottom square. The Geese would seem to have the best chance, but Mr. Penland won every game played with the writer, whether he took foxes or geese.

“Yoot”—(A Korean Game)

This game is one of the most popular games in Korea. Especially on New Year's day or in the evening of the 15th of January, which is the first full-moon day by the lunar calendar, many young boys and girls dressed in beautiful clothes for the holidays, dividing themselves into two parties, play this game and enjoy themselves.

(a) *Playing Board.* The playing board has a big dot in each corner and one in the center, as the marks of turning corners. (A.B.C.D.E.) And there are four smaller dots between A-B, B-C, C-D, D-A; and two dots between the lines E-A, E-B, E-C, E-D, each.



Four Beans. Four lima beans are used as dice. Each bean has one black eye marked on one side.

One eye means one point.

Two eyes mean two points.

Three eyes mean three points.

Four eyes mean four points. (Another throw)

All blanks (eyes down) score 5, (and another throw)

Men: Each player uses four stones or sticks as counters.

Rules

The Winner: The player who has moved all four men past the goal A first, wins the game.

To Start: Men start from the first dot between

A-B. Now, throw the 4 beans on the floor and if you score 3, put your man on the third dot after A.

Replacing: Then if the opponent scores 3, in his turn, your man is taken off and is replaced by his.

Privilege: There are two ways in which you may gain another shot:

1. Whenever you have taken off the opponent's man you may have another throw.

2. Whenever you score 4 or 5 points, you may have another throw, too. But if you take off the opponent's man by moving 4 or 5, only one privilege is allowed.

How to Turn the Corner: To turn the corner, a man should stop on the corner dot first: for example, when your man stands on the 4th dot of the line A-B, a score of one will put your man on the corner B to take the snortest course B-E next turn, otherwise you must pass the corner B and take the longer course B-C. And when your man stands on the second dot between B-E a score of one will give you the chance to take the shortest route E-A next turn because you can stop the central corner mark E by the score of one, otherwise you must pass the corner and go straight down the line B-D the longer course.

To Pass Thru the Goal: To pass thru the goal A to finish each run you must wait for the score that will carry your man just one point past A. for example for the man standing on the dot one space before A score 2 is the lucky point and so on.

Count the Scores Separately: When you have more than one score at a turn (eg 5, 4, 4, 2) you should count them separately, and should not count them together as 15.

"Double" and "Triple": While your man is on the first dot, if you get another score of one, you may make the man, "Double" by putting both men on the same dot, then you can move both men as one.

And the next time, if you get another score of 1, you may make the men "Triple" instead of moving the men one dot ahead.

Likewise, anywhere one of your men meets another, you may make them "Double" (if it meets "double" you may make them "triple") if you care to do so.

Gomoku (A Japanese Game)

1. *Equipment:* A playing board with 12 to 19 squares each way. Two rows of counters, of contrasting colors, are needed by each player. These are placed in two rows at opposite ends of the board.



2. *Object of Game:* To place five men of your color in a row, vertically, horizontally, or diagonally, while preventing opponent from doing same.

3. *Moving:* The first move from each side is forward as many spaces as the player desires. Thereafter either player can move a new counter, forward, or one already in play forward or backward, right or left, but not diagonally, as many points in one direction as are open.

4. *Jumping:* A player may jump one of the opponent's counters from an adjoining square vertically or horizontally to secure a strategic position but may not take the counter jumped.

5. *Fencing:* When a player can move to fence in or enclose one, two, three or four of the opponent's counters between two of his own vertically, or horizontally, he may remove them from the board. Voluntarily coming between two of the opponent's men, you are safe.

6. *Winner:* The game is won by the player who first gets five of his color in a row in any direction.

—Described by Kiyoshi Maekawa.

Notes on the Game of "Go"

"Go" is probably the oldest of all known games. Its origin is credited to Emporer Shun, 2256 B. C., making it 4200 years old. In its present form it has been played in Japan for 11 centuries.

The "Go" board is a solid block about 16 inches wide and $17\frac{3}{4}$ inches long, 4 or 5 inches thick. The field is a parallelogram $15 \times 16\frac{3}{4}$, divided into squares by 19 thin lines each way, making 361 points of intersection, including corners and points along the edge of the field. Stones are used in play; 180 white ones, 181 black. They are disc shaped, $\frac{3}{4}$ inch in diameter, about $1/3$ inch thick, and convex on both surfaces. Stones are placed on the points where the lines cross, called "moku" or eye.

It is said that one must play ten thousand games before he would reach even the lowest rank among players. The object of the game is to obtain vacant territory. When stones are completely surrounded by the opponent, or will inevitably be surrounded they are dead. See "Game of Go" by Edward Lasker, (Knopf, 1934)

Hasami Shogi (In between the Scissors)

Equipment: A board marked out with 9 squares on a side. 18 counters (checkers, squares of paper, etc.) in two contrasting colors.

Game: Each player arranges his counters in the first row. The object of the game is to remove the opponent's counters from the board. This is done by getting one of his men between two of yours vertically or horizontally.

It is permissible to move a man as far as desired along any straight line, up and down, across, forward or back. Whenever you can get one, (or more) of your opponent's pieces between two of yours in a direct line, you can remove them from the board. It is possible to invade the opponent's back line and take men which have never been moved. Removals continue until one player loses all his men.

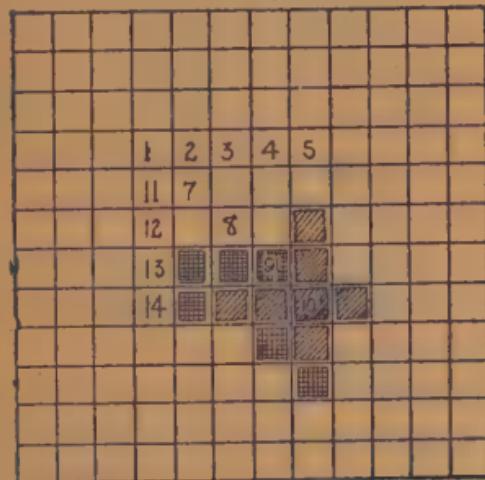
An interesting play is in order, where you can get one of the opponent's men in the corner of the board. Thus he can not move up or out, and you can take him.

—Described by Kenneth K. Kurihara, of Itaru, Japan.

“Go-Ban”

“Go-Ban” is ordinarily played by two players using 12 men each, and a checkerboard. They take turns placing men on the board. If the game is not won before all 24 men are in place, they continue the game, by moving a man to any of the next unoccupied squares, but may not jump. An old English book points out that there are 96 possible rows, requiring careful watching. It says “Many players prefer this game to draughts” (checkers).

Go-Narabe

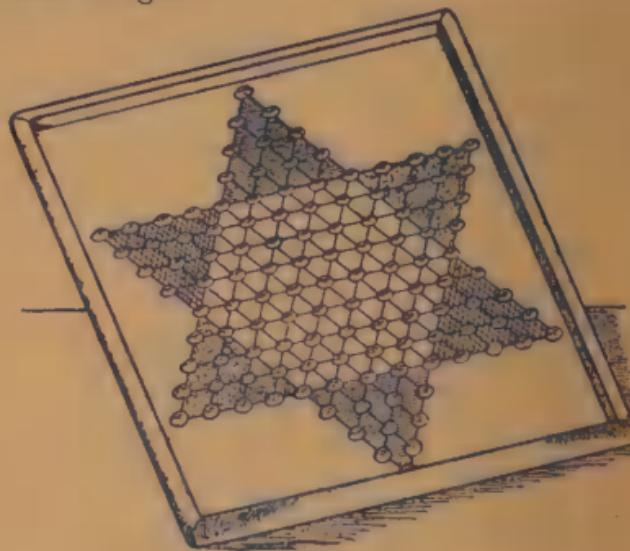


Mark off a board with 12 to 19 points each way and provide a large supply of counters in two colors. Small squares of colored card will serve the purpose. Players take turns placing a man on a point, in the attempt to make a row of five in any direction. As played by Mr. Kurihara, when one or the other got 3 or 4 in a row he had to give warning by calling “3” or “4.” If a player makes a row of 6 or more connecting two ends, it doesn’t count as five in a row. Continue placing men on the board until one man gets five in a row or the board is filled up, upon which another game is started.

HELMA—Game for Three

This game of "Helma" was copied from an old Swedish board by Mrs. Peter C. Andresen, of Clinton, Iowa. In her game the outer triangles had 21 points; opposite triangles were in red, green, blue; center lines in gold.

The board illustrated here requires only 15 men instead of 21. A shorter game, with 10 men is popular with young people. Try painted corks on an oilcloth diagram.



Rules

1. Men are advanced by moving or jumping. One may jump his own or an opponent's man, to an empty space beyond.
2. Moves may be made forward, or sideward, but not backward. One may move onto the base line of an opponent's territory but not back of the line.
3. An arrangement of men in a row, with alternate empty spaces is called a ladder, and by this means one may make a series of jumps across the board on the same move.
4. The player wins who first gets his men into the goal in the opposite triangle.

HALMA—Two or Four Players

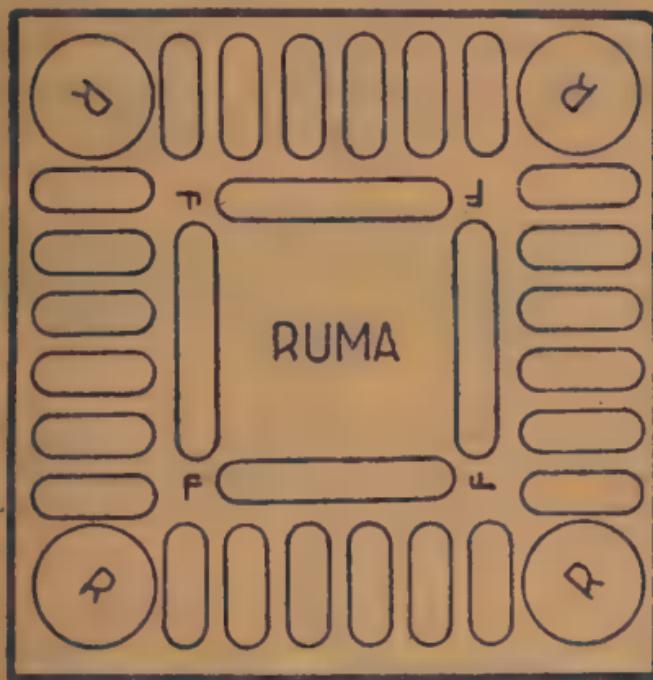
On opposite corners of a board 13x13 square (see Go Narabe board) place thirteen men. When play, ten men in each corner are used.

The object of each player is to move his men into the corner diagonally opposite his own. He may move one space in ANY direction, diagonals included. Friends or opponents or his own men may also be jumped in any one of 8 directions, but only single men as in checkers. One may make as many single jumps as he is able with the same man. (See illustration on Back Cover.)

The Game of "RUMA"

Translated from the French

This game is an ancient mathematical problem which comes to us from India and is called Tschuka Ruma. The reader can find information on this question in "The Old and the New in Recreational Mathematics" by Ahrens.



The sides of a square are arranged with six elongated holes while each corner is a round hole. These corner holes are named for the game—Ruma. The main characteristic of this game is to know how to empty one's own holes filled with marbles which are dropped in the holes to the right, one marble to a hole.

Rules

1. Four persons, A. B. C. and D, take part in the game facing each other as for whist; but since, in Ruma all moves are in plain sight, and since the same person may hold opposite sides, there is nothing to keep one from playing with two or three persons.

2. One begins by placing a convenient number of marbles in all except the corner holes. This number must not exceed four nor be lower than two. The best way is to begin by filling the holes with three marbles.

3. A chooses a convenient hole and takes out the marbles, and moving towards the right distributes them one marble to a hole continuing as long as the marbles last, even if it takes him into his neighbors territory or beyond. Then B. C. and D, do the same—all conforming to one fundamental rule: i. e., *The last marble must not fall in an empty hole.*

The players must get a clear idea of the possibilities offered in the main moves. Practice permits one to be on the defensive against attacks of his opponent and look ahead several moves in advance.

4. The corner hole, Ruma, also receives marbles in its turn, but does not release them. During the opening moves of the game when Ruma is empty, a last marble may be placed in it (contrary to the fundamental rule).

5. Gradually as the game advances, the number of movable marbles diminishes, and the time comes when a player can no longer move because, if he does move, the last marble of each hole will fall in an empty space, which must not happen.

If this situation does come to pass (that a player may not move) he receives a "forfeit" marble which he places in F; a forfeit marble is thus received for each failure to play. The person or team which receives twelve "forfeits" loses. Note: forfeits are paid out of the Ruma).

6. During a game it may come about that a player uses up the marbles in his six holes. Then the player who has emptied one side of the square has won no matter how many "forfeits" he has.

From the Sphinx, used by special permission of the publisher, M. Kraitchik, 75, Rue Phillipe Braucq, Bruxelles, Belgium. English translation Copyright, 1933, by Lynn Rohrbough. Cooperative Recreation Service, Delaware, Ohio.

Wari

Described by Chester L. Bower

Wari comes to us from Africa. It is a simple form of the game called Mankala which Mr. Stuart Culin characterizes as the "national game of Africa." For the ethnologist Mankala and Wari are valuable games. Through them cultures may be traced and valuable information rendered to the social sciences. For recreation workers Wari is valuable because it is an interesting and worthwhile game. Like chess and other ancient games it is a precious heritage. It is a true folk game.



Wari Board owned by Professor E. M. Hursh, Westerville, O.

Beginning

Either player may begin the game. Let us presume that A commences. He takes all four marbles from any cup on his side of the board, and distributes them one at a time counter-clockwise around the board as far as they will go.

Player B now replies by taking all the marbles from any of the cups on his side of the board and distributing them counter-clockwise around the board.

Capturing one cup

A player wins marbles when (and only when) the last marble he deals from a cup falls in an opponent's hole and makes two or three marbles in that cup.

The natives of the Gold Coast play the game on a board hollowed out into two parallel rows of six cups. At the beginning of the game there are four pebbles in each cup. A convenient substitute for the African equipment is a dozen patty pans and four dozen marbles. It may be possible to procure the utensils from the kitchen. We often use two muffin tins and the necessary number of marbles.

Capturing a Series

Either player may capture the contents of any series of cups containing two or three provided the last marble falls in an opponent's cup to make two or three in that cup. It is important to note that the two's or three's must be in consecutive cups.

Circuit Exception

During the course of play one cup may accumulate twelve or more marbles and a play from this cup makes more than a complete cycle of the board. The cup emptied is to be passed in this dealing. Stated in another way this rule indicates that a cup from which A removes the fifteen marbles is not to receive marbles again on that move.

Notes

A player may quickly ascertain whether or not a cup is threatened by counting backward (clockwise) the number of steps that intervene between the enemy's cups and the one in question. A cup containing one or two marbles should therefore be emptied to avoid capture.

The Rules in Brief:

There are two parallel rows of six cups each.

Four marbles in each cup to begin.

Each player in turn empties the contents of any of his cups in consecutive cups counter-clockwise about the board.

Captures are made when the final marble in a move falls in an enemy cup to make a total of two or three marbles. Consecutive twos and threes are also captured if they occur in the sequence.

If the enemy cups are empty a player must feed to them, if possible. If no move feeds he wins all marbles in his territory.

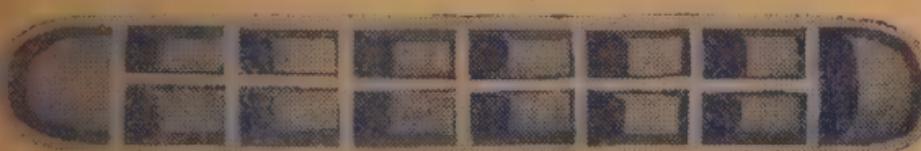
If the player's cups are empty and the opponent cannot feed to him, the opponent gains all marbles left.

A few final marbles chasing endlessly around the board are divided by the players as they pass through their territory.

"Songe" (*An African Game*)

Described by John G. Sutz

Two West African natives, squatting on the ground before a small, bark hut, encircled by dense, tropical jungle in the southern part of Cameroon, had something on the ground between them that aroused my interest sufficiently to cause me to pause on my inspection tour of missionary schools. Upon inquiry I learned it was a game called "Songe."



Board from Africa owned by John G. Sutz
Copyright 1933, by Lynn Rohrbough. All rights reserved.

The game-board consisted of two parallel rows of seven cups. It was constructed of bamboo stalks, two or more inches in diameter and about two feet long, which had been split lengthwise in half. Each piece was divided into seven compartments. The two sections were hinged together by tying. Some use a thick board hollowed into two parallel rows of seven cups. Each cup or compartment contained five pebbles (or marbles).

Three or four to a cup makes a shorter game.

Rules

The game is played as follows. Either one may start the game. The player takes all the marbles from any cup on his side and distributes them, clockwise, beginning with the next cup, depositing one in each cup as far as they will go around the board. The opponent then takes all the marbles from one of his cups, and distributes them likewise. They continue to alternate in turns. The object of the game is to gain more marbles than needed to replenish one's own cups at the end of the game. Though the player deposits marbles in all fourteen cups he can only gain them in his opponent's cups.

They are won according to the following rules. When the last marble of the contents of one cup, as it is distributed, falls in an opponent's cup that contains one or two marbles, making the contents now two or three, these marbles are captured and

removed. Also the marbles from the consecutive cups, counter-clock-wise, that contain only two or three marbles, may be taken. A cup with only one or more than three marbles blocks this counter-clock-wise progress. It is to be remembered that marbles are only won from the opponent's cups and not from one's own cups.

It is important to feed into your opponent's cups and to be able to do so at any time. When the opponent's cups are empty and you fail to feed a marble or more into his cups, making it impossible for him to play at his regular turn, he gains all the marbles in your cups.

The one exception to this rule is that if you drain your opponent's cups on a legitimate play, you keep the marbles in your cups and the game has come to a close.

Toward the end of the game it may happen that only a few marbles are left in such a position that they would endlessly chase each other around the board. In that case each retains the marbles on his side.

When but few marbles are left toward the end of the game it becomes interesting to be able to feed into the opponent's cups so that he does not gain the two, three or more remaining marbles, which might be the winning margin.

Summary of Rules

1. Start with 5 in each cup. End receptacles empty. (May start with 4 or 3 if preferred.)
2. Player picks up contents of any cup on own side, drops one to a cup to the left. Opponent does likewise. Alternate play.
3. Win marbles when last one drops in opponent's side to make 2 or 3. Also win any series of 2 or 3 in cups behind. Take from opponent's side only.
4. Win all marbles remaining if you empty your cups, and opponent fails to play into them. Keep remaining marbles if you empty opponent's cups on your play.

Giuthi (Gay-O-The)

Described by Peter Koinage from Kikuyu, Kenya, East Africa

Equipment

The game is played in two parallel rows of six holes, with a receptacle at each end to hold captured counters. In Kikuyu the game is played in holes dug in the ground, with marble shaped seeds for counters. Four counters in each cup are used in starting the game. Up to 9 counters may be used in each hole, as may be decided by the players.



Game Board from Cameron, West Africa

The Rules

(1) Either player may start the game by picking up all the marbles in any one of the cups on his side of the board and dropping them one at a time, in either direction (clockwise, or counter-clockwise), as far as they will go, into the opponent's territory if necessary.

Noting the cup into which his last marble falls, he picks up all the marbles contained in it, and reverses direction, and drops one marble into a cup back the way he came. When he has dropped all the contents of that cup, he again picks up all the contents of the cup into which the last marble dropped, and retraces his steps, dropping a marble in each cup. He continues to do this until his last marble drops into an empty cup, when he "falls" and the play passes to his opponent.

(2) A player does not "fall," however, until he has played into his opponent's cups. If he falls on his own side before having crossed to the other side, he continues to play, starting with any cup that has two or more marbles in it.

Giuthi (Continued)

(3) A play can never be started with a single marble. When a player has only a single marble in his cups he can not play. He loses his turn and the opponent continues until the one who lost his turn is again able to play.

(4) When a player "falls" into an empty cup on his own side, he captures all the marbles in the opponent's cup opposite, and also takes the one one in his own cup. If the cup opposite the one where he falls is empty, he may take or leave his own marble, as seems more advantageous in the light of the next move. (He usually takes it.)

(5) Should there be one or more empty cups on his own side next to that into which his last marble fell, a player also captures the marbles in his opponent's cups which are opposite the empty ones on his side, as far as the series of full cups extends opposite his empty ones. An empty cup in the opponent's line, opposite an empty one on his side, stops him.

(6) When neither can play, each takes the marbles remaining in his own cups.

(7) The player capturing the most marbles wins this game, which, however, is only the first skirmish. The object of the entire game, which may take all afternoon, is to capture all the opponent's marbles. Succeeding games are set up by a loser, in a special pattern called "tricks."

"Tricks"

The loser of the first game, called the "poor man," now "sets a trick," i.e. arranges the marbles usually in 3 or 4 cups only in some combination that he thinks will enable him to regain some of the marbles from the winner, the "rich" man.

He may use as many or as few of the marbles in his possession as he wishes, in setting the "trick." For example, the "poor" man may set a trick using nine marbles, by placing 1-7-1 in the end three cups. As soon as the "poor" man has set his "trick," the "rich" man duplicates the marbles in number and location in the cups on his side.

The winner or "rich" man has first play.

The loser continues to set "tricks" until he has won more than half the original number of marbles in play, when the positions are reversed, and he becomes the "rich" man.

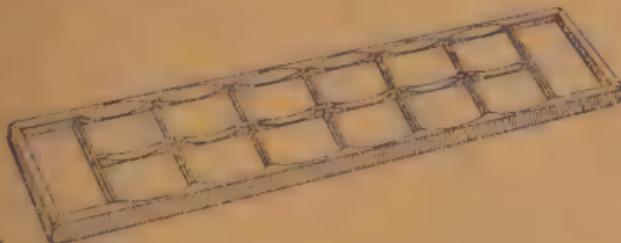
The Game of "Chongkak"

By H. Overbeck

From Jour. Straits Branch R. A. Soc., No. 68, 1915.

A few years ago, we noticed two Madures eccollies playing "chongkak," which in Java is called "Dakon." For a few guilders we bought the board, an old piece beautifully carved, apparently of Balinese origin with two heads, the back being flat and containing the two rows of 9 holes each, and the two "rumah." "Chongkak," which name is also used in Ceylon, is one of the oldest game sof India, the two rows of holes, characteristic for the game being found cut in the rocks of the oldest temples.

The game is played by two players, A and B. At the beginning of a match 9 seeds are placed in each of the 9 holes of each kampong (village); rumah A and B remaining empty. Rumah to the left of Kampong.



Rules

1. The object of each player in the game is to obtain all the seeds of his opponent. A "set" consists of as many games as may be necessary for that purpose.

2. The first game of a set is started by both players together. Each one takes out the whole contents of any hole in his kampong, and, beginning with the hole on the left of that just emptied, drops one seed into each hole, going to the left around the board. When coming to his own rumah, he drops one seed into it; but he drops none into his opponent's.

3. If the last seed falls into a hole wherein there are other seeds, the whole contents are taken out and distributed as above, beginning with the hole beyond that just emptied. Whether the hole into which the last seed was dropped is in the player's own kampong or in that of his opponent, makes no difference in this case.

4. If the last seed falls into the rumah of the player, he may start again distributing, as above, the contents of any hole of his own kampong.

5. If the last seed falls into an empty hole in his own kampong, he takes out that seed and the

whole contents of the opposite hole in his opponent's kampong, and puts both into his rumah. The player then ceases playing until it his turn again. If the last seed falls into an empty hole in the kampong of the opponent, the seed remains there, and the player stops. They play alternately. Each player can only start in his own kampong.

6. The player who has made the last move in a game, starts the next one. Only the first game of a set is started by both players together.

7. A game being finished, both players fill up again the holes of their kampongs with the contents of their rumahs. The player who has lost some seeds in the preceeding game, fills up only as many holes in his kampong as can be filled with 9 seeds. If, for instance, after a game is finished, A has 97 seeds and B only 65, A fills up all the holes of his kampong with 9 seeds each, and keeps the balance of 16 seeds in his rumah, whilst B, beginning with the hole next to his rumah and continuing to the right, fills up of holes in his kampong only and keeps 2 seeds in his rumah. The 2 empty holes in B's kampong remain empty and are not used at all during the game which follows. If, however, B recovers during this game a sufficient number of seeds, he can fill up for the next game more holes of his kampong again.

8. A set is finished if after the end of a game one of the players has less than 9 seeds, so that he is unable to fill up even one hole.

Hints

a. It is always advisable to avoid big accumulations of seeds. If your turn comes, always begin with the biggest pile in your kampong, unless, towards the end of the game, calculation advises otherwise.

b. Bear in mind Rule 44! It will bring many seeds into your rumah, and makes opportunities for attempts on your opponent's treasures.

c. Do your utmost to get the last move in the game. It gives you the start of the next game, which has many advantages.

Philippino Sunca

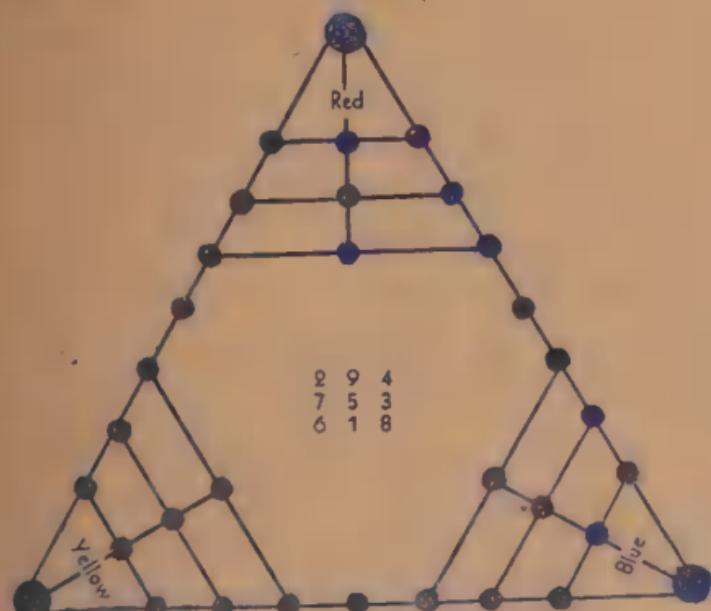
The identical game is played at the present time in many parts of the Philippine Islands; with two rows of seven holes, and from 4 to 12 stones; seven being the usual number. (See description in Kit 38.)

“Emperor”

The game is played on a triangular board marked as in the diagram.

Each player is given ten men, each set being of different color. One piece is larger than the other nine and is placed at the apex of the player's area. The others are placed on the intersections of the lines.

In addition each player has 3 counters in his hand.



At the beginning of the game each of the three players is assigned three of the numbers from 1 to 9 inclusive: such as

—2	9	4	—Red
—7	5	3	—Blue
—6	1	8	—Yellow

The method of playing this: Players all conceal their hands holding the three pieces. Each decides how many of the pieces he will show—none, one, two or three.

Then, simultaneously, the three players show their hands holding the number of pieces they decided to show. (Thus Red may show 2, blue none, and yellow all 3 of his. The sum of these is 5, which number was assigned to Blue.)

The privilege of a “move” is given to the play-

er who has the number, equal to the pieces shown. In this case blue has the move.

The players then repeat the process of concealing hands, deciding how many to show, and again simultaneously showing hands.

The skill of the game consists in outguessing your two opponents so that the number of counters you show will, with the total number shown by the other two players, equal one of the numbers assigned to you at the outset of the game. This gives you the privilege of moving.

A move is made from a point in your home area to a point in the area of either of your opponents. There is a point between each playing area where one's piece must stop. On the next play, if you win the move you may advance to the nearest station in an opponent's area and capture the man there, and remove him from the board.

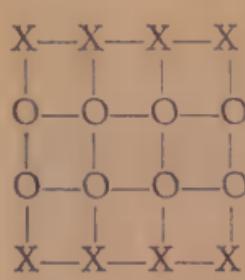
On further moves he can continue to capture, or if he chooses, may retreat.

The object of the 3-cornered game is to capture the Emperor of each of your opponents. The Emperor of any opponent may not be taken as long as any men of that opponent are on the board. The Emperor himself is not moved until all the other pieces are gone. Then he is free to move and capture after all his hoplites have fallen.

—Recorded by Everett M. Stowe, Fukien Christian University, Fukien, China. All right reserved. Copyright, 1936, by Lynn Rohrbough.

Kono

A Korean Game



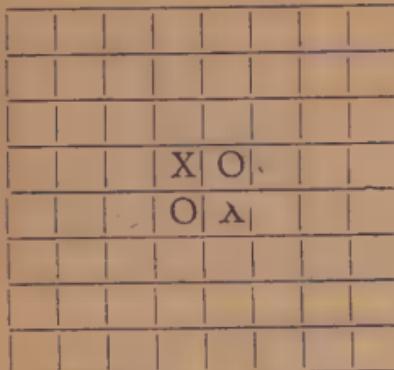
Each player has eight pieces which are set as shown.

The players move alternately along the lines and take an opponent's piece by jumping over one of their own pieces to the third place. When not thus taking, the pieces are moved one square at a time. The object is to block or capture the opponent's men.

—From KOREAN GAMES, by Stuart Culia, 1895, University of Pennsylvania.

Chinese Friends or Reversi

Provide a checker-board or mark out an 8x8 playing space. Sixty-four discs or squares about an inch in size are required; dark on one side, light on the other. At the beginning four pieces are placed on the center squares, two of each color diagonally.



1. The Sandwich

Two players take turns placing a man in an unoccupied space next to a piece of the opposite color beyond which is one of his own color, in order to "sandwich" one (or more) of the opponents between two of his own. Turn the sandwiched man over, so your color is up.

2. Reverse Any Number

From one to six men may be sandwiched and reversed on one play. The line must be unbroken. All men in a row must be turned.

3. One Direction Only

Frequently a play will permit a choice of turning across or diagonally. Only one turn is permitted on a play.

4. Turn Only When Playing

Although you may see several lines of opponents between your men, you may turn only after a play.

5. Passing

If you can't play to "sandwich" pass your turn; without placing, you must play when possible. When neither can play, the game ends.

6. The Winner

The player wins who has more than half the spaces filled with his color when the board is full.

—From Kit 32

SEEGA — from Egypt

Seega is a game of some antiquity, played by the peasantry in Egypt and by the Bedouins in the desert, generally with black and white pebbles in holes made in the ground. It is sometimes played with 49 squares and 48 men.

Lane in "Modern Egyptians," (3rd Ed. 1842) reports several Seegas cut on stones on the summit of the great pyramid.

Equipment: A checker-board of 5 squares, or a board with 5 rows of holes each way, and 24 men of two colors. (An ordinary checker-board will serve if blocked off with strips of paper.)

Rules

1. Placing: The player having first move places two of his men anywhere on the board, either adjoining or widely separated. The opponent does likewise and they continue until all the men are placed on the board (except the middle square which is left open).

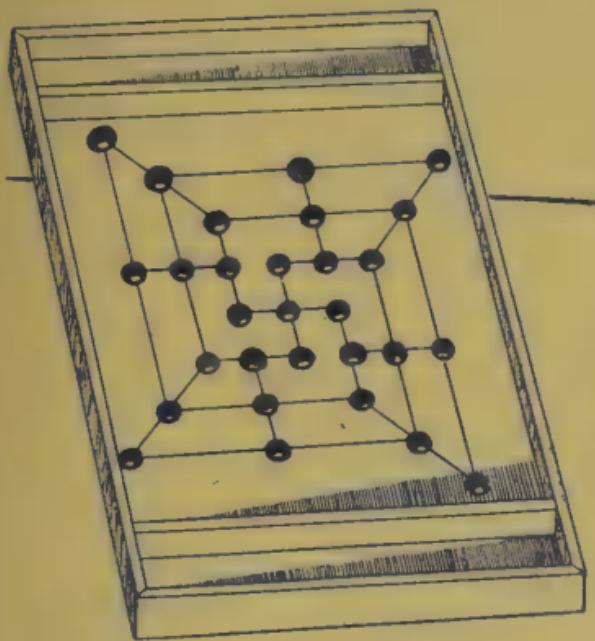
2 Moving: The moves are up and down, or across, but not diagonal. The first player must move into the middle square. The object of moving is to hedge one of the opponent's men between two of his own, up and down, or across, but not diagonally.

3 Capturing: A man caught between two of the opposite color is removed from the board. However if one player moves one of his own men between two of the opponent's he may not be taken. If the player who has captured one of the opponent's men can take another by moving again, he may do so, provided the move is made before he has laid down the captured man.

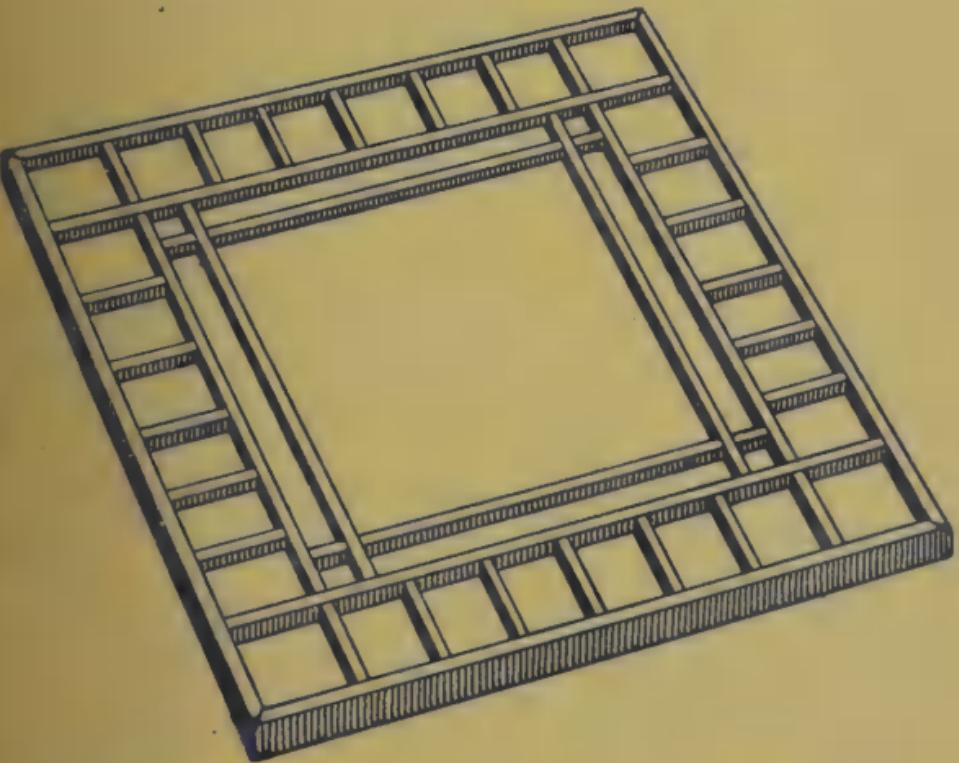
If one is unable to move, the other continues moving until the way is opened.

4 End: The game continues until one player has lost all but one of his men.

—Described by Dr. H. C. Bolton in Cyclopaedia of Games and Sports (Holt) 1890.



Twelve Men's Morris or Mill (Kit 37)



Details of Hand-made RUMA designed by
Cooperative Recreation Service,
Delaware, Ohio

Directory of Other Ancient Games

Anagrams (France)

Backgammon (10th Century Europe)

Checkers (Probably Egypt)

Chess (Hindoo—3000 B. C.)

Dominoes (Hebrew-Greek-Chinese)

Fanarona (Madagascar) See Kit 37

Mongola (Belgian Congo) Kit 37

Parchesi (Hindoo or Aztec)

Salvo (Russia) Kit 30

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Outdoor Games

FOR SOCIAL RECREATION

*Games and Activities for Recreation
in the Open*



“Handy”

Section F

*The Blue Book
of Social Recreation*

2

Edited by LYNN ROHRBOUGH

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The Lure of the Out-of-doors

Hidden in every normal boy and girl is a powerful instinct to explore and discover for himself the hidden secrets of his own world. This instinct alone is invitation enough to take every one away from the limits of four walls, to the limitless wonderland of the out-of-doors.

Multitudes of American youth have never been privileged to build character in Nature's own workshop. More than half of our people live within the limits of cities and towns and seldom study the wonders of nature at all. For them, out-of-doors recreation is a physical, mental, and spiritual imperative.

"The lure of the out-of-doors is the lure to character making. . . .

"The lure of the out-of-doors is the lure to simple living. . . .

"The lure of the open fire is the lure to creative imagination. . . .

"The lure of the out-of-doors is the lure to abundant health. . . .

"The lure of the out-of-doors is the lure to the spiritual life. . . ."

American cities lead the world in the provision of parks, playgrounds, and public recreation. Yet in many places wonderful out-of-doors facilities are practically unused while commercialized amusements and inferior entertainments are crowded. Let us discover and use our available resources and be diligent in the search for more and better recreation in the Out-of-doors.

Outdoor Suggestions.

- | | |
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| 2. Picnicing | 23. Basketball |
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Hiking for Recreation.

A hike is a walk with a purpose. The distinction lies in the objective. Every hike must have a definite goal. It must combine vigorous exercise with elements of instruction, relaxation and pleasure. The more provision there is for mental and social action, the more enjoyable and profitable is the hike.

Needless to say, the successful hike is always carefully planned in advance by the leader. There must be a goal at the other end—educational, interesting, entertaining, refreshing. The distance must be reasonable—the pace moderate. Two leaders will be required to keep the crowd as one unit—one at the front to hold back the “speeders” and the other at the rear to speed up the “plodders.”

On the hike itself, diversion will make miles shorter and add interest to the commonplace.

A camera in the hands of a hiker, with an eye to beauty, will add an interest to every

turn of the road, as well as preserve the hike for rainy days.

Observation Hiking.

Divide the hiking crowd into two equal sides and announce a list of objects that may be seen on the road and within a limited distance from it. Give points for the objects observed, for example—A Squirrel—3 points; A Crow—1 Point; A White Oak—2 points; Poison Ivy—4 points, etc.

The players keep a record of the specified things they see. The side wins whose members total the highest score. This plan may be used in many ways and has high value.

On the way home it is very desirable to keep the hike crowd together. One of the best means of accomplishing this is by using hike chants and marching songs (Refer to "Handy" S-80). Chanting and singing go a long way to enliven and encourage the heavy-footed and weary hiker as well.

Tracking and Trailing.

The universal interest in tracking and trailing is a wholesome inheritance from the pioneer days and from the hunting period.

Hare and Hounds

One of the most popular trailing activities is the Hare and Hounds Race. A simple form of it is to divide the crowd into two equal groups, one of which precedes the other 20 to 25 minutes and leaves a trail of confetti or small bits of paper—to be followed and picked up by the second group. The Hare and Hounds Race is usually run from the starting point back to the starting point.

Trailing and Hiding

A more exciting hunting and trailing race is as follows: The trail-making party goes in any direction they choose and when their supply of confetti is exhausted, they mark the end of the trail by laying the bag on the ground in plain sight. All the players then hide within 100 paces of the bag. The second group race against time to follow the trail to the end and find all the hidden players. The groups may then exchange places and repeat the race.

Where the trail is to be laid through a public park or in cultivated sections it is advisable to make the trail by marking a small arrow at every turn, on the ground or with chalk. Another plan is to impose upon the second group the handicap of picking up every bit of the trail laid by the first group.

A Mystery Hike.

A mystery hike is a lot of fun, but requires careful planning and advertising in advance. Leaders carefully chart two or three different routes from the point of departure to the goal of the hike. Directions are carefully hidden at several points on the route which tell in turn where the next directions are to be found.

The crowd is divided into two or three groups and given directions to the place where the next directions will be found. The groups all finally arrive, by different routes, to the same place where fire, food and fun are provided.

Progressive Supper Hike.

Plan a three-stop hike with "eats" and recreation at each stop. For instance all the crowd are directed to meet at the church at a certain time and hike to

STOP 1.—Where circle and mixing games are played and fruit (in summer) or soup is served. Then hike to

STOP 2.—Where races and tag games are provided and sandwiches or Steak or Hot Wieners are served, and proceed to

STOP 3.—Where there is a big camp-fire and Cocoa or Coffee, Doughnuts, Cake and Marshmallows are served and the entertainment closes with stunts and Story Telling hour.

Adventure Hike.

Start out in the morning, carrying supplies for the noon meal to be cooked over a camp fire. Divide the crowd into groups of 8 or 10, each of which is to go to the chosen objective by a different route. Each group will endeavor to have a trip as full of adventure as possible.

When all have reached the chosen spot, the "adventures" of each group are told by a spokesman. Imagination and hyperbole may be used, but the story must be founded on fact. For instance, a harmless, inquisitive chipmunk on a stone wall would probably become "a wild animal which crossed our path." After all the stories have been told, take a vote to determine which one was best. The winning group may then choose which share of the work of cooking dinner they prefer to do.

After the meal, play rather strenuous outdoor games, such as:

- 2 Prisoner's Base—(Handy, F-13).
- Duck on a Rock—(Handy, F-16).
- Relay Races—(Handy, H-30—51).
- Donkey Relay—(See Kit, 7/43).

Before starting back, rest for a while and tell an original adventure story around the group. One person will start it, laying the scene on a desert island, adrift in an open boat on the high seas, lost near the North Pole, etc., and the others continue the exciting tale.

The trip back might take the form of an Arrow Hunt, in which one group goes on ahead, marking every turn in the trail by a small arrow drawn in the dirt, or with chalk on fence or tree. These arrows must not be hidden, but need not be in too conspicuous places. (Refer Handy, F—5.)

—D. M. T., Galesburg, Ill.

Hobo Hike.

Give to each hobo a "bandana handkerchief" (a large piece of calico or other gayly colored material), lined with oiled paper and containing wieners, rolls, pickles, doughnuts, fruit, and marshmallows. Each bundle is tied with opposite corners in knots so that it may be carried on a stick over the shoulder. Sticks are also provided. There should be two of each handkerchief design used, one of which is given to a boy, the other to a girl. At the beginning of the hike, partners are found by matching "bandanas" and the hobo group starts out by two's. At intervals of 10 or 15 minutes during the hike, when the chief hobo blows his whistle, each boy changes his partner by stepping up to walk with the girl in front of him, the first boy in line going to the rear. Thus all may become acquainted before the destination is reached. After the tramp, a fire is built, the wieners are roasted, and the hobos enjoy their evening meal.

—E. R. R., Klamath Falls, Ore.

"Seven Wonders of the World" Hike.

In or near most camps there are many spots that could easily become (for the time being) some "wonder". Among the leaders there are always a number of people who have traveled and would be in a position to lecture on the various "wonders".

The hike starts at the camp and a stop is made at the places chosen beforehand, affording an opportunity for rest and an interesting, instructive talk.

For instance, a small dam or natural waterfall may represent Niagara Falls and here a lecturer will give a talk about that particular "wonder". A high hill might represent Pike's Peak or the Rocky Mountains; a large boulder is Stone Mountain; a ditch or abyss could be the Grand Canyon; a small cave or just a dug-out would represent Mammoth Cave, Luray Caverns or any of the other famous Caves with which some one might be familiar.

These are just a few suggestions, but many places of interest can be used or "faked".

—M. L. P., Chicago, Ill.

An All Day Hike.

If at all possible, the leader of this hike should be one who is well versed in nature lore, able to recognize and point out at least the most common birds, plants and trees. Enough food should be carried to provide for 2 meals.

A series of objectives for the all day hike must be selected. If there is a vacant field about two miles from the starting point, the crowd can play base-ball (with a soft ball) or other lively games. After three-quarters of an hour of exercise and a quarter of an hour's rest, the trip can be continued. About four miles will probably be enough before dinner. A simple form of nature study can well be carried on while the party is actually hiking, or during rest periods. This might be in the form of competition to see who can discover and take specimens of the largest number of different plants. Keep the crowd busy and interested all the time.

After the dinner, which should be a meal requiring no cooking, (see B 35-40) start a Hare and Hound chase (F-5) to some point that is about half way home but by a different route than that just followed. When all have reached the chosen place, play quieter games (see H, K, M,) for a while and discuss the day's nature finds. About five o'clock send the boys out to gather wood for a campfire, while the girls prepare a hearty supper.

After supper, and before the stars are fully out, tell some nature stories. When it is dark enough, find the principal stars and close the program around the fire with songs. Continue the astronomical studies on the homeward trip.

—C. A. R.

MOONLIGHT HUNTING

Bringing Home the Bacon.

Divide the crowd into four convenient tribes such as Omaha, Hope, Osage, and Zuni, and appoint a chief for each. All the members of the tribes are stationed at 15- or 20-foot intervals in a great circle completely surrounding the camp. Two or three "scouts" from each tribe are provided with a large square package to represent "bacon," and go outside the circle.

The object of the game is for the scouts to creep past the guards and bring the bacon to the big chief at the central fire. Any player capturing a scout with the bacon wins 100 points for his tribe, or if any of the scouts succeeds in creeping through the line and reaching the fire, it counts 100 points for his tribe. Adopt other rules as needed.

—M. M., Joliet, Ill.

Flashlight Hunt.

Players are divided into two teams which are placed on opposite sides of a road running through woods or a grassy field. Several guards on each side are armed with flashlights, lie in hidden positions, and attempt to "spot" any of the enemy.

The object is for the players to attempt to crawl across the road, and as many as possible try to get into the enemy territory without being detected. When anyone is spotted coming across, he is chased until caught or until he retreats safely to his own side. Any player caught is out of the game. The side having the most players in the enemy territory at the end of the game is the winner.

—M. S. H., Brookline, Mass.

Tip Cat.

Formation—Two equal sides of any number of players.

Equipment—Two sticks made from a broom-stick or other round pole. One, called a "cat," is 4 inches to 6 inches long and tapered to a point at one end; the other should be about 18 inches long, convenient length to be used for a bat.

Game—The "cat" is placed on the edge of a flat rock, plank, side-walk, or porch with the pointed end projecting out. A player hits the point with his bat, causing the "cat" to fly up several inches. While it is in the air, he tries to hit it with his bat and send it as far from the rock as possible. When it lands, he measures the distance from the rock to it with his bat and scores the number of stick-lengths he has made. Each player has three chances to score before another takes his place.

If a player fails to hit the "cat" after tipping it off, that counts as a strike in baseball. Three failures end his turn.

In scoring, half or more of a stick-length may be counted as a whole point.

Pom Pom Pullaway.

Formation—Two parallel bases are marked at opposite ends of the yard (50 to 150 ft. apart). The players stand behind one of the bases. The player in the center is "it."

Game—The player who is "it" calls out "Pom-pom Pullaway, any way to get away," at which signal all the players must run from one base, across the clear space to the opposite base, while "it" attempts to tag one or more runners. (When boys alone play "it" must pound them 3 times on the back.)

All who are tagged remain in the center and help catch the other players. When all are caught, the game starts over, the first one caught becoming "it" for the next game.

This is one of the most popular and universal games we have.

Bung the Bucket.

Formation—A large circle or prison ■ marked around home base. Within the circle is placed an old bucket or tin can.

Game—The game is played much like "Hide and Seek." As each player is caught, he must stand within the prison. Meanwhile, when the player who is "it" is out hunting, if any player who is still hiding can run in and kick the bucket as far as possible (or swat it with a stick), all the players who are in prison may run out and hide again. "It" must return the bucket to the prison before he can look for anyone.

The end of the game is when all the players are in prison. The first one caught is "it" for the next game.

Run, Sheep, Run.

A home base is selected and the players divide in two groups, the "sheep" and "hunters." The sheep go out to hide and decide on certain word signals, for instance: "Apples—Lie Low,"

“Oranges—Move up” and “Lemons—Get ready to run.”

The leader of the sheep comes back to the base when his players are all hidden and accompanies the hunters on their search. He calls out the signals and whenever he thinks the hunters are far enough away from the base, he calls. “Run, Sheep Run,” at which both “Sheep” and “Hunters” race for the base.

If the sheep reach the base first, they may go out and hide again—if not, they become the hunters.

Prisoner’s Base.

Formation—Players choose up in two equal sides and stand behind bases 30 to 70 feet apart. A square prison is marked on the ground behind each base.

Game—A player from one side starts the game by “giving a dare,” that is advancing across his base line into the open space toward the opposite base. He may be made a prisoner anytime he is in front of his home base by any opponent who leaves his base later.

For example, a player from the opposite side comes out to catch the first player. The first player retreats, but another player from his side comes to his defense and tries to tag the opponent. The last man leaving his base can tag anyone from the opposite side who left his base earlier. When a player catches a prisoner he may take him unmolested to the prison back of his base.

A player in prison may be released by being touched by any player from his own side who can succeed in reaching him. Only one prisoner may be released at a time.

Prisoners may stretch out in a line toward their own territory provided all touch each other and that the prisoner captured last has one foot within the prison.

Play continues until one side has all their opponents in prison, or where evenly divided, the side with most prisoners in 20 minutes is winner.

Stealing Sticks.

Equipment—10 or 12 large sticks for each side.

Formation—The formation is similar to that of Prisoner's Base except that a line is drawn down the field midway between the two sides. A prison is drawn 30 to 50 feet from the center line, for each side and the sticks are placed within the prison. A stake guard is placed by each prison.

Game—As soon as a player crosses the middle line with both feet he may be tagged by any player from the opposite team. If he can reach the opponent's prison, he may take one stick and return home unmolested. The stick is placed in his own prison.

Any player caught in the opponent's territory is placed in the prison and must remain there until freed by one of his own side. All prisoners must be freed before any more sticks can be taken. The same rules apply to releasing prisoners as to stealing sticks.

The game is won by the side which first steals all the sticks from the opponent's prison.

Rabbits' Tails.

Equipment—A collection of treasure, small blocks, sticks, pebbles, etc., is placed within a small circle in the center of the field. Handkerchief or tie for each player.

Formation—Players are divided into equal groups and homes are marked out for them at equal distance from the treasure circle. Within this home circle the players are safe. Each player has a handkerchief or tie slipped (not tied) through his belt behind.

Game—At the signal to start the game, all the players run out to get the treasure. Only one piece of treasure can be taken at a time, and a player may be killed by any player from the opposite side pulling out his tail. A player losing his tail must cease playing.

Play for 10 minutes. Score 1 for every treasure and 3 for every tail taken by each group.

—Lois Harbage.

"Duck on a Rock."

Equipment—Each player has a small stone of convenient size for throwing, called a "duck." A large rock or post is selected as "duck-rock." 15 or 20 feet from the "duck-rock" a firing line is drawn.

Game—A guard is chosen, who places his duck on the rock and stands guard nearby. The other players line up behind the firing line and take turns trying to knock the guard's duck from the rock.

After throwing his duck at the rock, each player must attempt immediately to recover his duck and return behind the firing line.

The guard may tag a player any time he is within the firing line, except while he has his foot on his own duck, where it fell. A player may stand with his foot on his duck until he sees a good chance to run, but may not put his duck down after he has picked it up once.

Any player tagged by the guard becomes the guard and must immediately place his own duck on the rock. The new guard may tag the old guard or any other player within the line, just as soon as his own duck is on the rock.

If a duck falls within a hand-span of the rock without knocking the duck off the rock, the guard may shout "Span," and measure the distance. If the duck is within a handspan of the rock, the thrower must become the guard.

Note—This game should be played with small groups. Bean bags may be used indoors.

Ball in a Hole.

Equipment—A basket ball, volley ball or indoor ball. A stick about 3 feet long for each player. A large hole on the ground, in the center, and around it a circle of small holes, one less in number than the number of players.

Formation—Players stand in the circle. The ball is placed in the large center hole.

Game—The game is started by all the players advancing to the center and placing their sticks in the large hole, under the ball. They all count "One, Two, Three," at which signal all the players lift their sticks simultaneously, throw the ball as far as possible, and rush to place their sticks in one of the small holes.

As there is one more player than the number of holes, the player left without a hole is "It" and it is his job to try to roll the ball back into the large hole. The players in the center try to prevent the ball's reaching the large hole by lifting their sticks and knocking the ball in the opposite direction.

When any player withdraws his stick from his hole, any other player or "It" may take the vacant hole, and the player left without a hole becomes "It." When "It" succeeds in getting the ball back into the center hole, the game begins over.

If played indoors, the holes may be drawn with chalk.

Cranes and Crows.

Equipment—A two-colored wooden disk (or a soft hat, cap or coin) to be tossed up.

Formation—Players in two equal lines stand facing each other a few feet apart near the center of the room, or opponents may touch fingertips.

20 to 50 feet back of each line and parallel to it a safety goal is marked. One side is named the "Crows" (or blacks) and the other "Cranes" (or whites). Many other terms are used, such as: Day and Night, Odd and Even, Heads and Tails, Wet and Dry, etc.

Cranes and Crows (Continued).

Game—The sides take their positions facing each other and the director standing at one end tosses up the disk (or coin) and calls the result (or he may call out "Crr-r-r-ranes, or Cr-r-r-r-rows").

Those on the side whose name is called dash for their own safety goal, behind which they may not be tagged; their opponents try to tag as many as possible. (When boys are playing this game, any one tagged must carry his captor home on his back.)

Score is kept of the number tagged. Play for 30 or 50 points, or for the larger score in ten minutes.

Var.—For a quiet game, players are seated facing each other. The disk is tossed and the players on the side which falls up must all laugh. Players failing to laugh when they should or laughing when they should not count one point each for the opposite side.

Swat Tag.

Equipment—A knotted towel or soft swatter about the size of a policeman's stick.

Formation—Players stand in a circle, with hands held open behind them. One extra player with the swatter is outside the circle.

Rules—The one who has the swatter starts the game by placing the swatter in the open hands of some player in the circle. He then joins the circle. The one who receives the swatter turns on his right hand neighbor and chases him entirely around the circle, swatting him on the back if he can. Back in place, the runner is safe.

The player holding the swatter in turn places it in the open hands of some other player who chases his right hand neighbor around the circle.

This is one of the most vigorous circle games and is a favorite with boys and men.

"Spud."

Equipment—A soft ball.

Formation—Players stand in a circle. One player is "it" and has the ball in the center. Mark certain play boundaries.

Game—"It" calls the name of some player and drops the ball. The player whose name was called runs for the ball and all the other players scatter.

When the player gets the ball he calls "Halt" and every player must stand still. He tries to hit some player with the ball. If he misses, everyone may run again, until he recovers the ball and calls "Halt!" The ball must be thrown from where it fell.

When a player is hit, he becomes "it" and the game starts over.

Simple Dodge Ball.

Equipment—A Volley Ball, Soft Base Ball or large soft rubber ball.

Formation—Players stand in a large circle with one player "it" in the center. The players from their position in the circle try to hit "it" with the ball. When hit, "it" exchanges places with the player who hit him. Play fast and do not permit players to throw the ball from within the circle.

Note—Stride Ball reverses the game and follows naturally after Dodge Ball.—Try it.

Stride Ball.

Formation—Players stand in a circle in stride position, with feet touching around the circle, and hands held low to keep the ball in the circle. One extra (or more in large circle) is in the center.

Game—“It” tries to throw the ball through the circle, between players or between their legs. The players all try to prevent the ball’s going through by swaying from side to side and by using their hands.

When the ball goes through, the player who let it through, or to the right of where it went through the line, exchanges places with “it.”

Variation—Players face out, and “it” tries to throw the ball into the circle.

Circle Dodge Ball.

Formation—Players divide into two equal groups, one of which forms a large circle while the others stand within.

Game—Players in the circle try to hit those in the center, with the ball. Each player who is hit leaves the circle. Keep time to see how long it takes to hit everyone who was inside the circle.

Then reverse places, those forming the first circle going inside. The group hitting all the players within the circle in the shortest time is winner.

Volley Ball.

Volley Ball has justly gained a wide popularity in the last few years. It has many advantages over any other game. It is economical in space and equipment. The ball is soft, light, safe, and with a light net or even a rope makes a safe and popular game available on almost any space for practically everybody from 12 to 65 years of age. Boys and girls, men and women, all ages can play together. It is a corrective for stooped shoulders. It is easily learned, enjoyable from the first, and probably most important of all, can be learned in childhood and played all through life.

Volley Ball Rules

The official playing space for outdoor Volley Ball is 40 x 80 feet, but a space as small as 25 x 50 can be used. The court is bounded by well defined lines. The net should be 3 feet wide and should be stretched tightly by the four corners midway between the end lines, the top 8 ft. from the center to the ground. The ball should not exceed 27 inches in circumference nor weigh more than 10 ounces.

The teams consist of an equal number of players on each side, usually 6 indoors and 10 outdoors, although the game may be played with from 2 to 12 on a side. The players are numbered and serve in rotation.

The player who serves the ball stands on the back line and bats the ball over the net with the palm of the hand. If it lands within the opponent's court and is not successfully returned one point is scored for the serving side. Only the serving side scores.

Players on the side receiving the ball attempt to return it over the net by batting it back over the net. The ball may be touched

three times by a team before being returned over the net. A ball may be recovered from the net provided the player avoids touching the net. One man may not touch the ball twice in succession.

When the server fails to serve the ball over the set, within bounds, or his side fails to return it properly, his side loses the ball and the opposite team serves. The team receiving the ball for service rotate one position, clockwise.

The game is 15 points. The team losing a game has first serve on the next and courts are exchanged on each serve.

Points—Develop team work. Pass every ball with both palms—from back player to net player who can place or “kill” the ball effectively.

Official Volley Ball Guide, 25c Spaulding's Athletic Library, No. XII, 364, from American Sports Publishing Co., 45 Rose St., N. Y. City.)

Newcomb.

Newcomb is played similarly to Volley Ball except that the play is informal. A heavier ball may be used and a rope will serve for a net. Players catch and throw the ball, instead of striking it with the hands.

Soft Base Ball (Indoor or Playground Ball).

Similar to regular base ball but simplified. A soft ball, 14 to 17 inches in circumference is used. Indoors the diamond is 27 feet on a side, outdoors 35 feet. The pitcher's box is 23 and 30 feet from home plate respectively.

The pitcher must stand within a pitcher's box 3 x 7 feet, deliver the ball underhand (the arm must be swung parallel with the body) and he may not take more than one step when pitching the ball.

Seven or nine players constitute a team. The base runner is not allowed to leave his base until the ball has reached or passed the catcher.

(Official Indoor Base Ball and Playground Ball Rules, 10c. Spalding's Athletic Library.)

Post Ball.

Post Ball is a useful variation when there are too few players to make a team. A post or tree takes the place of the pitcher. Each player takes a turn throwing 3 balls at the post. When the tree is hit, the player runs as in regular base ball.

Indian Baseball.

Similar to Indoor Baseball except that the batter kicks the ball. No player may run as long as the ball is placed "dead" on home plate. Flys caught count out. Runner hit with ball between bases is out. On a fair ball, the runner is out if hit before reaching first base. It is the catcher's duty to get the ball "dead" on home base as soon as possible after a hit.

Variation—Where a ball is not available, the same game may be played using a piece of rubber hose laid across two stones at home plate.

Paddle Tennis.

This innovation in lawn tennis is gaining a wide popularity. The game is suitable for outdoors or indoors, is adapted to all ages and all seasons, and requires only 20 x 40 ft. playing space, $\frac{1}{4}$ the area of regular tennis.

The equipment is simple and the paddles, net, tape and balls for 4 players cost only 10 or 12 dollars. For information and equipment, write to Church Recreation Service, Delaware, Ohio.

Human Croquet—For 13 Players.

Formation—Eleven players take the position of stakes and arches as placed for regular lawn croquet. The players acting as arches spread their legs. Allow ample distance between arches. The "Stakes" stand upright.

Directions—At a blast of the whistle, two contestants leave the opposite stakes, and crawling on all fours, pass under the arches in the direction taken by balls in croquet.

The object of the game is to see which one of the contestants can complete the circuit and return to his stake first. There will be excitement when both contestants happen to arrive at the middle arch simultaneously; the "fittest survives."

Variation—As a variation, two teams may be chosen, made up of three or more players, with distinct team markings. At intervals of 30 seconds, a whistle is blown and contestants leave their respective stakes, in order. The team wins, whose members are first able to complete the circuit.

Sardines.

(A new Hide and Seek for In or Out-of-Doors.)

Two players become "it," and while the other players all "hide their eyes," the two players who are "it" conceal themselves carefully.

At the end of the interval agreed upon, the group starts to hunt for the players who are "it." As soon as any player finds them, he waits until he has a good opportunity and then slips into the hiding place unseen by the others. All the players hide in this manner until all have found the original two and are packed into the hiding place.

The first two who find the hidden ones become "it" and hide for the next game.

Shadow Tag.

(A moonlight or sunlight game).

Formation—Players stand in groups of about a dozen. One is IT for each group.

Game—IT tries to step on the shadow of another player's head, or other part of his shadow. If IT succeeds, the one whose shadow was stepped on is "dead" and becomes IT. The game goes on quickly. Lots of fun.

Potato Relay Race.

Equipment—Four or six potatoes, wooden blocks or pebbles for each file in the race.

Formation — Regular Relay Formation. Players standing behind a base, in a number of equal files. A box, square or other receptacle is placed on the starting line in front of each file. In advance of each file, at one or two yard intervals, mark small spots or circles. The potatoes are placed on the spots.

At the starting signal, the leader of each file runs out, picks the potatoes up one at a time, and places them carefully in the box at the starting line.

When the potatoes have all been picked up, the second player is touched off. He replaces the potatoes carefully on the spots one at a time and touches off the third player, and so on.

The race is won by the file whose last player first places the potatoes in the required formation and returns to the starting line. Avoid long races, as this is very strenuous.

Variation—Rodeo Potato Race—Use real potatoes. Each player is provided with a sharp stick with which he spears the potatoes one at a time and carries them on the stick to the base. For a stunt relay the players may all be mounted on stick-horses.

Last Couple Up.

Formation—Players stand by couples in one file. One player who is "It" stands at the head of the line and calls, "Last Couple Up." The last couple then run up, one on each side of the line, past the person who is "It," and who tries to tag one or the other of them before they can get to each other, and clasp hands. The one tagged becomes the partner of the caller, and the other person becomes "It." The new couple takes its place at the head of the line.

Stone Relay.

Equipment: Secure two good sized stones very nearly alike but with one or two distinguished features. Dig a hole in the ground for the stones.

Game: Divide the group into two files as for an ordinary relay race, about 50 ft. from the hole. Acquaint each file with the distinguishing marks of its stone, then place both in the hole. At a given signal, the first player in each file runs to the hole, secures the stone designated as his, carries it back, and gives it to number 2, who then runs forward, places the stone in the hole, and returns. Number 3 runs up to get the stone, etc.

The leader should stand by the hole to see that each player gets his own stone, and that the stones are really placed in the hole.

—F. D. C.

Dizzy Relay.

Equipment: Three or four baseball bats or short sticks.

Formation: The formation is the same as for a simple relay. (H-30.) A goal is marked about 50 feet from the starting line. At the goal in front of each file of players, someone holds the bat or stick upright.

Game: At the starting signal, the first player in each file runs to the goal, places his hands on the top of the stick, bends over, placing his forehead on top of his hands, rotates quickly around the stick three times, returns to the file, and touches off the next player.

End: The file wins whose last player first returns to the starting line.

—M. I.

(Reprinted from Kit.)

INDIAN GAMES

(From the 24th American Ethnological Report.
S. Culin.)

Hoop and Pole.

(Hopi.)

Equipment: Two hoops or large rings which will roll, and six darts. (The darts may be made with a corn-cob, with a sharp stick in one end and two feathers in the other, or may be secured at \$1.15 a doz. from Apex Mfg. Co., Norristown, Pa.)

Game: A captain is appointed for each team. The teams face each other. Twenty feet in front of the lines, the captains roll the hoops back and forth while three men from each side throw at once.

Score: A dart which goes thru one hoop counts one point. Through both hoops counts four points. (A referee and two runners to return the darts are helpful.)

Hidden Ball Game.

(Zuni.)

Equipment: Four cylinders 12 inches high by 2 inches in diameter, with one end closed, a stone, and a bundle of 14 inch straws for counting.

Game: Two players from each side play. One hides the stone in one of the cylinders, which have been numbered 1-2-3-4, and the other player guesses.

If the first guess is correct the winner gets 10 straws from the loser. Each side guesses until the stone is located. The number of guesses taken to find it is deducted from 10. (Three guesses would score 7.) Players are changed frequently.

Ball Race.

(Cosumni.)

Equipment: A stick about 1 inch in diameter by 2 inches in length. Parallel lines are drawn rather closely together for the desired distance.

Game: Players kick the stick, which must be kept within the lines.

—H. A. M.

Rag Baby.

Equipment: A bean-bag or soft ball.

Formation: The players stand in a long line, and each one places his hat or cap on the ground at his feet. (Or a small circle may be marked on the ground.) One player is "It".

Game: The player who is "It" tosses his bean-bag into the hat of some player who is not expecting it, and runs. The player into whose hat the bean-bag is dropped snatches it quickly and tries to hit "It" before he gets away. If he misses, he becomes "It".

Any player who misses three different times should be made to pay a penalty.

—N. M. S., Chicago.

Circle Run.

Formation: Players stand in a circle three deep (4 or 5 deep in very large groups). One is "It" outside the circle.

Game: "It" tags the rear man in one of the files of three; the rear man tags the second man, who tags the front man in the file, and all three with "It" race around the circle in an attempt to reach the vacant space. The first three to reach the space, fill it, while the fourth becomes "It" and starts another race immediately.

Cross Tag

One player is to chase another. Some other player may run in between the chaser and the one being pursued and thus become the one being chased. This crossing goes on indefinitely, and the pursuer must always chase the last one who ran between him and the one he was chasing. Anyone who is tagged becomes the pursuer.

Ostrich Tag.

To prevent being tagged, the player must raise one knee, slip an arm under it and grasp his nose.

Japanese Tag.

Any player who is tagged must hold his hand on the spot where he was tagged, while attempting to tag another player.

"Pussy Wants a Corner"

This ancient, familiar children's game is fun for all ages when played out-of-doors with each player taking a tree or stone for a "corner".

Pebble Chase (An Outdoor Greek Game).

Formation: Players in a semi-circle or line. One is leader.

Game: The leader holds a small pebble in his hands. Each player extends his hands palm to palm, and the leader puts his hands between the palms of each player in turn as if he were giving each one the pebble he is holding.

The player who receives the pebble is chased by the others and can only be safe by returning the pebble to the leader. Each player carefully watches the faces and hands of the others and, as soon as he suspects someone, the chase begins. The leader and players must keep the secret of the whereabouts of the pebble until after the last pair of hands has been passed.

—Adapted from "Suppose We Play," by Imogen Clark.

Nature Treasure Hunt.

The nature treasure hunt can be played either indoors or outdoors, day-time or evening. The players are divided into couples, a young man and a young lady together if possible. Designate a certain radius as a playing space, beyond which the couples must not go.

At the leader's direction, the players are to go out by couples and bring back the treasure which he names. For example, "Go out and get me a grasshopper." The first couple to return with the proper treasure is credited with 50 points; the second to return, 30 points; the third, 10 points.

As soon as the first three couples have returned, blow the whistle, which is the signal for all the players to return. As soon as all have returned, they exchange partners and receive the second charge, "Find me a four-leaf clover" (or a potato-bug, or a dandelion leaf, or anything which the locality provides). If played at night, vary the treasures accordingly, as "Bring me a lightning bug", or a "round stone". There is no end to the things for which an ingenious leader can send a crowd. A list of five or six should, however, furnish enough for the game.

—A. E. B., La Porte, Ind.

Tarzan Treasure Hunt.

Tie a pound bag of nuts to one end of string, other end to a weight. Throw over a tree limb or in a well hidden bush. Boys hunt for the treasure.

Norma Everson, Norwich, N. Y.

Tree Ball.

(Played by the Winnebago Indians, Wisconsin)

The players select a certain limb some 20 feet from the ground. One player is "It" and all the players stand close by while he attempts to throw the ball up and hit the limb selected. As soon as the limb is touched with the ball, all the players run for a safety goal 50 to 100 feet distant. The player who is "it" retrieves the ball as quickly as possible after it touched the limb, and tries to hit one of the other players on their way to the goal. The one who is hit becomes it. If none is hit, the same player is "it" again.

—Described by Dr. A. V. Cassleman, 1930.

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INTRODUCTION

Informal "Mixers."

The average individual coming into a room is self-conscious. A hand-shaking stunt or receiving line, which is intended to socialize him and make him at ease, may do just the opposite. A better idea is to shift his attention from self to some simple, enjoyable activity.

A simple, never-failing means of giving immediate pleasure to the first arrivals at a party is found in a set of home-made games and puzzles. Spread a few on the table; the first two or three to arrive immediately have something in their hands, and the good time has started. New arrivals join in without coaxing or embarrassment.

When all have arrived, the crowd will willingly follow leadership from this first spontaneous enjoyment to directed group activity. "Ice-breaking" is unnecessary because the group was never permitted to freeze up.

Twenty-five or thirty of the following fun-makers can be carried in a little sample case, and used time after time. References show source of directions for making and use.

Party Starting Equipment.

Ba Gwa	Kit 37	Jump Two	Sec. U
Bandilore	Kit 35	Lapel Needle	Sec. U
Bull Board	Sec. J	Love's Yoke	Sec. U
Checker Puzzle ..	Kit 37	Letter Box	Sec. N
Cup and Ball.....	Kit 35	Lover's Golf	Sec. J
Dart Baseball	Sec. J	Migration	Sec. U
Do-Do	Sec. J	Magic Squares	Sec. N
Devil's Needle	Sec. U	Nine Block	Sec. U
Double Handcuff ..	Sec. G	Pomma Wonga ..	Kit 31
Double Stirrup	Sec. U	Pyramid	Sec. U
Chair Quilts	Sec. J	Reversible Frogs ..	Sec. U
Eight Point Star..	Kit 34	Scoop	Kit 34
Five Piece Cross ..	Kit 33	Scissor Release ..	Sec. U
Faba Baga	Sec. J	Solitaire	Kits 33, 37
Greek Cross	Sec. U	Shove Groat	Sec. J
H Puzzle	Kit 37	Star Puzzle	Kit 37
Heart Puzzle	Sec. U	T Puzzle	Sec. M
Houdini Puzzle ..	Kit 34	Tangram	Kit 35
Hole in One.....	Kit 33	Triangle Puzzle ..	Kit 37
Hunman Checkers ..	Sec. U	Table Tennis ..	Kit 33
Jacob's Ladder ..	Kit 34	Tether Ball	Kit 36
Japanese Corn Game	See. U	Windmill	Kit 33
Jig Doll	Kit 31.L	Wire Puzzle	Kit 37

Autograph Hunt.

Equipment—A small pencil, blank booklet, slip, or card for each player.

Directions—Ask each guest to shake hands with and secure the autographs of as many players as possible, writing opposite each name the color of the owner's eyes, his home town, native state, birthday, or other interesting information. In a small party ask each guest to write a brief quotation or "sentiment" following his name.

A prize may be awarded for the longest list in a limited time.

Personal Interview.

"I have had a lot of fun with "Personal Interview" which I have always found brim full of interest for a group of twenty-five or less. It takes quite a period of time."

Game—Divide the players in such a way that each has a partner. Give to each couple two cards on which has been written the following: "Personal Interview"—Interview your partner, finding out the following information:

1. Birthplace.
2. Farthest point to which he has traveled.
3. Present occupation.
4. Favorite pastime.
5. Besetting sin.
6. Suppressed desire.
7. If he were not the person he is, who would he rather be.

When all slips have been filled out, the leader collects and numbers them, and pins them up around the room. Each couple is given a new card and told to identify by the description the various people in the room.

—Nellie M. Lewis, Toronto, Canada.

Slip Quiz.

Equipment—Prepare a large number of slips, each containing a question and an answer, and a set of the following rules for each player:

Rules—“Ask a player a question from one of your slips. If he can answer the question, give him the slip. If he can not answer it, keep the slip, but tell him the answer.

“Do not ask the same question again until you have used all your other slips.

“The person you questioned must now ask you a question, to give you a chance to win a slip from him.

“Do not ask the same person again until you have asked everyone else present.

“If you should lose all your slips, get more from the director.”

The player with the most slips in 20 minutes is winner.

Note—In preparing the slips, write questions of every kind, literary, biographical, biblical, historical, and of local and contemporary interest. Following are a few suggested questions to aid in preparing slips: (Ref. Riddles M-20 and Bible Baseball K-2.)

1. Who made the first American Flag? (Betsy Ross.)
2. What nation is called the Celestial Kingdom? (China.)
3. Where was the Irish potato discovered? (America.)
4. Who wrote “Love’s Labor Lost”? (Shakespeare.)
5. Who was the great proponent of Evolution? (Darwin.)
6. When was the Colony of Jamestown settled? (1607.)
7. Which is the wooden anniversary? (Fifth.)
8. Who wrote “Thanatopsis”? (Bryant.)
9. Which is the Keystone State? (Pennsylvania.)
10. Who was the “Hoosier Poet”? (Riley.)
11. Who was president in 1906? (Roosevelt.)
12. What is the largest empire in the world? (British.)
13. Where was the Red Cross organized? (Switzerland.)

-
14. What nationality was Alfred Nobel? (Swedish.)
 15. Where is the largest Library Building in the world? (Washington, D. C.)
 16. What is the Roman Numeral for 500? (D.)
 17. Who wrote "The Rubaiyat"? (Omar Khayyam.)
 18. Who was the oldest signer of the Declaration of Independence? (Franklin.)
 19. How far away is the moon? (About 239,000 miles.)
 20. From what college did Washington graduate? (None.)
 21. What is the world's greatest steamship? (Leviathan.)
 22. What is America's longest river? (Missouri.)
 23. Who wrote "Up from Slavery"? (Booker T. Washington.)
 24. What American general was found guilty of treason? (Arnold.)
 25. Who said "Give me liberty or give me death"? (Patrick Henry.)
 26. What was Lincoln's mother's name? (Nancy Hanks.)
 27. What is the world's best seller? (The Bible.)
 28. What was the former name of New York? (New Amsterdam.)
 29. How long is a rod? (16 feet, 6 inches.)
 30. Who was Great Britain's first Labor Premier? (Ramsey McDonald.)
 31. What country leads in coffee production? (Brazil.)
 32. Who wrote "The Last of the Mohicans"? (Cooper.)
 33. What is the highest peak in the world? (Everest.)
 34. Who wrote "Les Miserables"? (Victor Hugo.)
 35. What was President McKinley's favorite hymn? ("Nearer My God to Thee.")
 36. How many acres in a square mile? (640.)
 37. When was the San Francisco Earthquake? (1906.)
 38. Who is the "Plant Wizard"? (Burbank.)
 39. Who wrote the "Recessional"? (Kipling.)
 40. What is the tallest building in Europe? (Eifel Tower, 1000 feet.)

41. Who discovered the tomb of Tutankhamen? (Lord Carnarvon.)
42. What nationality was Jacob Riis? (Danish.)
43. Who invented the cotton gin? (Eli Whitney.)
44. What is the lowest point on the globe? (Dead Sea.)
45. Who gave the Statue of Liberty to the United States? (France.)
46. Whose picture is on the One-Cent stamp?
47. Who wrote "Rip Van Winkle"? (Irving.)
48. Who discovered the X-Ray? (Roentgen.)
49. What city was saved by the cackling of geese? (Rome.)
50. Who wrote "America the Beautiful"? (Katherine Lee Bates.)
51. Who invented the wireless? (Marconi.)
52. What prophet is reported to have been fed by a raven? (Elijah.)
53. Where are the greatest diamond mines found? (South Africa.)
54. Who fiddled during a great fire? (Nero.)
55. Who invented the Aeroplane? (Wright Brothers.)
56. What flower is the emblem of England? (Rose.)
57. Who invented the phonograph? (Edison.)
58. What is the state flower of Kansas? (Sunflower.)
59. What president's son became president? (Adams.)
60. Who wrote "Acts"? (Luke.)
61. What is the longest river in the world?
62. Who said "I came, I saw, I conquered"? (Caesar.)
63. Who was the leader of the Reformation? (Luther.)
64. What creature never sleeps? (The ant.)
65. Who is the most noted Chinese Philosopher? (Confucius.)
66. Who invented the Telegraph? (Morse.)
67. What is the Lone Star State? (Texas.)
68. Who invented the Telephone? (Bell.)

Note: This list may also be used for Base Ball questions.
(K-2)

Silhouettes.

Equipment—A number of large sheets of paper pinned to the wall with thumb-tacks, for the Artist, and a light arranged for projecting a shadow. Crayon or charcoal.

As the guests arrive, they are led by an assistant to the artist, and placed so the shadow of the profile will fall on the paper. The artist then traces the profile, and the subject is asked to fill it in solid with charcoal or crayon.

The silhouettes are numbered and posted about the wall, where their identity is guessed by the players.

First Impressions.

Equipment—Sheets of paper in four different colors, equal amounts of each; pins, pencils.

Pin a sheet of paper on the back of each guest as he arrives, taking care to distribute the colors evenly, and give him a pencil.

When the social begins, all those wearing one color go to a special corner of the room, another color to a second corner, etc. Each guest must then approach every other member of his group, introduce himself, and ask to have a "first impression" written on the paper on his back.

After ten minutes, the director blows his whistle and each one may then remove his card and read the "impressions" he has secured. It is good fun to have those who do not feel self-conscious about it read theirs aloud.

Nick-Names.

After the crowd has gathered, have all form a large circle in the center of the room, or, if the crowd is large, a number of smaller circles. Ask each person to give his nick-name. If anyone denies having one, let the rest of the group give him one. Everyone is to be called by his nick-name for the rest of the evening.

Double Hand-Cuff.

Equipment—A forty-inch piece of string for each player. Have a few assistants to help tie up the couples.

Directions—Divide the players as they arrive, into couples. First handcuff the girl by tying an end of her string to each wrist. Then tie one end of her partner's string to his right wrist, loop the other end within her string and tie it to his other wrist. (Making two complete links.)

The Game is for the partners to get apart without breaking or untying the strings. It looks impossible but is very easily done.

The Trick is simply to slip the center of one of the strings between the wrist and the loop of string tied around the partner's wrist and out over the hand. This leaves the strings tied as before but the partners are separated without the string having been untied or broken. Try it out!

Find the Ring.

Equipment—A long piece of heavy cord and two or more rings or washers.

Formation—Players, seated in a close circle, hold by both hands the cord on which the rings have been placed and the ends tied together. One player in the center is "it."

Game—The players keep moving their hands back and forth along the string, passing the ring from one to another around the circle. "It" tries to find the ring and, if successful, exchanges places with the player nearest where it was found. Keep lively.

Var.—If desired this may be played around a table or post, with "it" on the outside of the circle.

Scoot.

Formation—Players are seated in a close circle with one vacant seat, and one player "it" in the center. (Be sure you have sturdy chairs.)

Game—The object of the game is for "it" to occupy the vacant chair. The players try to prevent that by sliding around the circle from right to left, which keeps the empty seat moving rapidly around the circle.

The one who lets "it" obtain the seat, takes his place. Play fast. (Limit, 10 min.)

Hot Potato.

Equipment—An open handkerchief, bean bag or soft ball.

Formation—Players stand (or sit) in a close circle, with one player "it" in the center.

Game—Players toss the handkerchief quickly from one to another, around and across the circle. "It" tries to touch or catch the handkerchief, and if successful, exchanges places with the last player who touched it.

Throw the handkerchief quickly, as if it were hot. (Play furiously for 5 min.)

Pass It On.

Equipment—Small bells, bean bags, balls or other objects that may be passed. Music, whistle.

Formation—Players seated or standing in close circle.

Game—While the music is being played, the bell is passed quickly from hand to hand. When the music stops suddenly (or a whistle is blown), the player having the bell pays a penalty; for the first offense—must pass the bell behind him; second offense—must hold up one arm; third offense—both arms up. Play fast. (Five minutes.)

Numbers Change.

Formation—Players seated in a circle with one "it" in the center. Everyone is numbered consecutively. Each newcomer is given the next higher number.

Game—"It" calls out two or more numbers, such as 3, 9, 17. The numbers which are called must instantly jump up and exchange seats, during which "it" tries to take one of the seats.

The player left without a seat is "it" and calls out other numbers.

Var. (with same formation)—"It" may be blindfolded and try either to touch one of the moving players or take one of the empty seats.

Post Office.

Instead of numbers, players may be given names of cities and "it," the "postman," calls for the exchange of two cities by saying, "I have a letter from Boston to Chicago." The players with those names try to exchange seats. The one who is caught or loses his seat becomes "Postman." Everyone changes seats for a "Special Delivery."

Fruit Basket—Players are given names of different fruits, vegetables and nuts. Those called change, while "it" tries for a seat. All change if "Fruit Basket" is called.

Receiving Line.

It is often desirable to introduce everyone to everyone else present, in a more or less formal way. For this purpose the Receiving Line is the logical procedure.

Start the line at some designated place with the leaders, officers, chaperones or special guests at the head of the line. Each player in turn introduces himself to the head of the line, and is then introduced in turn to each person down the line.

When the end of the line is reached, each person joins the end of the receiving line and in turn meets all those who follow him.

Var.—Instead of having the players use their own names, the leader assigns to each a biblical or historical name, which he is to use throughout the introductions. This is a great fun-maker.

Grand Handshake.

Formation—Players first stand in a single file, in a circle faced for marching. A leader may be in the center. A slow but pronounced march music is needed.

March—If the players are not already by partners, have the file count off by twos. All who have No. 1 may then face about, which makes every other player in the file facing in opposite directions.

The leader gives the command "Grand Right and Left—March!", the music starts and each player shakes his partner's right hand, advances and passes on the right—then shakes the left hand of the next player he meets, passing on the left. Each player continues marching around the circle, shaking alternately with the right and left hand, and weaving in and out, much after the fashion of the May-pole march.

On first learning the game, it is well to practice the weaving march first, and then add the feature of shaking with alternate hands.

Three-to-One.

Formation—Draw a circle on the floor or ground large enough to hold all the players. Outside of it draw enough small circles (to hold 3 players) for all.

The game starts by everyone standing within the large circle. At a whistle, all run for a small circle (3 in each). Then everyone marches in a large circle outside the small circles until the whistle blows again, when they all try to get into one of the small circles (3 in a circle).

Meanwhile the director has eliminated one or two of the small circles and the players left out go into the large center circle, and catch any who run thru it. Finally all the small circles are eliminated, the players are all back in the large circle, and you are ready for another game.

He Likes Fun.

Formation—Players stand (or sit) in a small circle, with strangers (if any) at the left of the leader.

Game—The leader introduces himself to the circle by saying: "I, Arthur Mill, like fun." The player to his left then says: "I, Alice Denn, say that Arthur Mill says he likes fun." The third player says: "I, Phillip Russell, say that Alice Denn says that Arthur Mill says he likes fun." The fourth player introduces herself and repeats the other names: "I, Ethel Ray, say that Phillip Russell says that Alice Denn says that Arthur Mill says he likes fun." And so on around the circle, each player in turn introducing himself and repeating the other names.

Circle Chat.

Equipment—March Music.

Formation—Players form two concentric circles, girls in the inner, men in the outer circle.

Game—The circles march to music in opposite directions. When the music stops, the players in the outer circle introduce themselves to the nearest player in the inner circle, and they chat until the music starts again. The pianist should make frequent but brief stops.

When the music starts up, the circles start marching in opposite directions as before. (A very usable mixer for large groups of strangers.)

Var.—The players may march in the same direction. When the music stops, each man moves forward one. The game may continue until each player has met all in the other circle.

Prize Handshake.

Equipment—Three to five coins (or prizes).

Directions—Secretly distribute the coins to scattered players with directions to them to keep a count (to themselves) and give the coin to the thirteenth person who shakes hands with them.

To the whole crowd, announce that there is a millionaire in the crowd who will give a valuable prize to the thirteenth person who shakes his hand. This is a signal for great activity in handshaking. (After 3 or 4 minutes change quickly to the next game.)

Note—If you wish, you may call the winners forward and tell them a way to "get rich quick." Starting with a dime today, they simply have to double their money every day:

To-day	\$.10
Tomorrow20
In ten days.....	51.20
In twenty days.....	52,428.80
In thirty days.....	53,687,091.20

Spell Up.

Equipment—Slips and pins, pencils and cards.

Directions—As each player arrives, a slip containing his initial, is pinned on in plain sight. The various letters are to spell themselves into words, which each player in the word may write on his card.

For instance, Mr. A., Miss B., Mr. L. and Miss E. might get together and spell out "Able," "Bale," etc., and then break up to form new groups. In large groups it is best to specify words of two syllables, or of more than four letters.

A prize may be offered for the longest list of words.

Quest.

Equipment—A numbered slip, containing some request, for every player.

Directions—In making out the slips, be careful to use each number an equal number of times. Odd numbers may be prepared for the girls, even numbers for the men. Give out the slips and ask everyone to take the number on the slip and follow out the directions. (Play not over 10 minutes.)

A wide range of requests can easily be prepared, such as:

No. 1—Shake hands with 4 and 7.

No. 2—Find 3 and introduce her to 11.

No. 3—Shake hands with 8 and talk about the weather.

No. 4—Find 9 and ask her favorite pie.

No. 5—Ask 10 what he had for lunch.

No. 6—Ask 11 what was the last "movie" she saw.

No. 7—Ask 6 what time it is.

No. 8—Find out where 13 was a year ago, etc., etc.

How Do You Like Your Neighbors?

Formation—Players sit in a circle around the room. One is "it" in the center.

Game—"It" points to someone in the circle and asks: "How do you like your neighbors?"

"Not at all."

"Whom would you like?"

"Helen Thorn and John King."

The players on each side of the player who was pointed to must quickly change places with the players named, while "it" tries to get one of the seats. (The player of whom the question was asked does not move.) The player left without a seat becomes "it."

If a player likes his neighbors, everyone moves.

Social Conversation.

Equipment—Topic lists for every other guest. Bell, whistle, music, or other signal. The topics may be on any subject, such as:

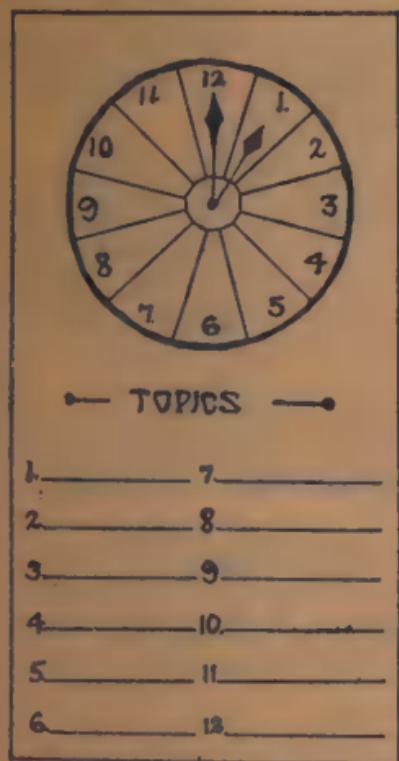
1. What should be age limits for bobbed hair?
2. Which ■ better, cake or pie, and why?
3. How does a squirrel know where he buried a nut?
4. "Foolish questions people ask."
5. Which ■ preferable, a glass eye, or a wooden leg?
6. If you could have only one, which would you prefer, Wealth, or a good Education?
7. If you were to be banished on a tropical island, what ■ books would you take? Etc.

Formation—The girls are seated in a circle with a vacant chair at the right of each. Men stand in the center.

Directions—The topic slips are given to the men and each one takes a seat to the right of one of the girls and talks with her about the first topic on the list. After a short time (1 to 3 minutes) a signal is given for all the men to move one place to the right, where they begin a conversation on the second topic.

Var.—For small crowds, topic programs and pencils may be provided for all the players. Each one then signs up a partner for each number.

Music is played for the length of time allowed on each topic. When the music stops, a new partner is found for the second number, and so on.

Clock Conversation.

Equipment: Hang a large clock face with movable hands on the wall. Give each guest a card like the one pictured, the twelve lines being filled with topics of conversation, the more humorous, the better.

Procedure: Each man secures a partner for every hour, writing her name or initials in the proper space on the clock. The girls will write the men's names. Allow six or seven minutes for this.

With clock hands at one, conversation begins, each man talking with his chosen partner. At the end of 2 minutes, the leader blows his whistle, the partners for two o'clock are found, and the second topic discussed, etc.

Variation: Each hour may represent a game in the program.

Finding Partners.

For many programs, it is desirable to match up all the players by means of some informal and pleasant device. For this part of the program, the element of surprise and novelty is of special value. Following are a few useful means of "partnering".

A—Grand March The simplest means of pairing off, is to ask all the young men to line up on one side of the room, the young ladies on the other. The two lines march around and meet, the players, side by side, becoming partners.

B—Menu Each man gets the signatures of as many girls as possible in a given time. Later, the first girl on his list becomes his first partner, and for each event on the program, his next partner is the girl whose name is next on his list. In this way each man has a partner with as little embarrassment and loss of time as possible.

C—Hum It Duplicate slips containing the names of familiar tunes are handed out to the men and the girls. Each player must locate his partner, entirely without words, by humming his tune until he finds a partner who is humming the same tune.

D—Proverbs Write out a large number of proverbs on slips, cut each in half and give one half to a man, the other to a girl. (A stitch in time saves nine, A fool and his—money are soon parted, etc. See other proverbs in Handy G-41.)

E—Old Sayings One-half of an old phrase, such as "Neat as a", is written on one slip and the word to complete it, "pin", on another. The first parts are given to the girls, the ending to the men, and partners are thus found. (Find Old Sayings in Handy H-51, and M-11.)

F—Riddles Each man is given a copy of a riddle and the lady holds the answer. The man hunts until he finds the answer and thus his partner. (M-20.)

G—Pictures A large number of pictures cut from magazines or advertisements, or ordered in quantity, are cut in half, one piece being given to the lady and the other to the man. Completing the picture wins the partner.

H—States Ladies have the names of states, men the capitals of the states, and a little travel will bring them together.

I—Affinities Prepare a number of affinities, both persons and objects; give one half to the ladies, the other to the men. (Adam and Eve, Anthony and Cleopatra, Jack and Jill, Mutt and Jeff, Salt and Pepper, Bread and Butter, etc.)

J—Pantomime Partners. The men and girls are directed to different ends of the room. Duplicate slips of characters, (which can be impersonated) have been prepared in advance, one set of which is handed out to the men, the other to the women. At a signal, the groups meet and each person impersonates by song and gesture the character named on the slip, by which method partners are located. The list might include such characters as: (1) Traffic Cop, (2) Classic Dancer, (3) Auctioneer, (4) Statue of Liberty, (5) Jewish Pawn Broker, (6) Choir Director, (7) Ford Driver, (8) Gym Director, (9) Golf Player, (10) Lady Leading a Bulldog, (11) Street Sweeper, (12) Baseball Pitcher, (13) Trombone Player, (14) Star Gazer, (15) Lawn Mower, etc.

Sneeze Concert.

Divide the audience into three convenient sections. Then announce these directions for a gigantic community sneeze:

When you have counted three, everyone present is to throw back his head, open wide his mouth, and—

Section one will shout "Hish"

Section two will shout "Hash"

Section three will shout "Choo"—

all at the same time, as loudly as possible.

Instant Introduction.

This introduction may follow the big sneeze. Tell the audience your last name (or first name), and say that you want to know each person's name, and to save time, when you have counted 1-2-3, everyone is to shout his own name just as loudly as possible. Everyone is then introduced. Pull these two stunts with great enthusiasm.

Laughing Handkerchief.

Have ready a large open handkerchief, and announce that everyone is to laugh lustily while the handkerchief is thrown in the air but to stop laughing the instant it touches the floor. Throw it quickly. (Play only three or four throws.)

Laughing Song.

Ask the whole crowd to laugh to some familiar tune played on the piano. Choose some quick piece such as "Farmer in the Dell," "Turkey in the Straw," "I'm a Little Prairie Flower," etc.

Simon Says "Stand Up."

Take a position for directing a "Setting Up Drill," and tell the audience to follow you in the commands which are preceded by the words "Simon says," but to hold the former position for all other commands. Make exercises snappy.

Work out a set of simple movements such as:

- "Wave good-bye"
- "Nod the head"
- "Jump up and down"
- "Bend forward and back"
- "Lift arms above the head," etc.

Birds Fly.

The audience is asked to stand and be ready to flap their arms up and down when the director names a bird that flies. They must not flap their arms if he names something that does not fly.

The leader stands in a prominent position and gives various commands in quick succession: "Ducks Fly," "Bats Fly," "Goats Fly," flapping his arms at every command. (Limit—3 minutes.)

A few suggestions follow:

Ducks	Geese	Pigs	Horses
Owls	Turkeys	Cats	Snakes
Crows	Parrots	Mules	Rabbits
Bats	Robins	Bears	Mice
Larks	Hornets	Goats	Whales
Doves	Beetles	Frogs	Squirrels

Grand March.

Equipment—Steady march music (piano and drum if possible), and two file leaders who understand the movements.

Formation—If the crowd is about equally divided, have the men form a file on one side of the room and the girls on the other, both facing the front of the room, where the director stands.

Movements—A few simple movements are:

(1) *By Twos*—The files separate, the leaders taking them along the wall to the back of the room where the two files meet and come up the center by twos (in partners).

(2) *By Fours*—When the double file reaches the front end of the room, partners stay together and alternate; the first couple going to the right, the second to the left, third to the right and so on. When the two files of couples meet at the back of the room, they come up the center by fours.

(3) *Bridges*—When the files of four reach the front end of the room, they divide in twos again, one file of couples turning to the right, the other to the left. When the two files of partners meet at the back of the room, they continue marching toward each other and the file at the director's right forms a bridge by joining inside hands and holding them up high, under which the opposite file marches. (Both files of couples continue to march forward.)

When the two files meet at the front of the room, the opposite file forms a bridge under which the first file marches. The same is re-

peated again, each file forming a bridge twice. They meet at the back of the room and come up the center by fours.

(4) *Three and One*—When the four files reach the front end of the room, they divide—three files going to the right and one to the left. Come up again by fours and divide three to the left and one to the right.

(5) *Countermarch*—Come up the center again by fours, divide in the middle by twos, and each file of couples turns back close upon its own line. The files turn away from the center at each end of the room.

(6) *By Fours and Eights*—Couples meet and come up by fours. When the fours meet, they alternate, the first four turning to the right, the second to the left and so on, coming up the center of the room by eights, halting at the front of the room.

(7) *Into a Single File Again*—The eights join hands across the line, the leader goes to the right end of the front line and leads a winding file which skips into a large circle, the last player in the first eight, joining hands with the end of the second eight and so on.

(Note) From the single circle formation, the leader can easily wind up the circle into a small and then unwind by doubling back. Back in a large circle, "Grand Handshake" (G-18) or any circle game can be played.

The Grand March is a valuable instrument as a means of control for a large group. It deserves careful study and practice by every leader.

Musical Medley.

Equipment—A slip for each player, containing a line or two of some social song such as "Jingle Bells," "Liza Jane," "My Bonnie," "Auld Lang Syne," "Smiles," "Old Black Joe," etc.

Directions—Provide each player with a slip and directions to find the others who have the same song. As soon as possible each group is to sing its song.

Then at a starting signal have all the groups sing their songs at the same time. No harmony, but lots of fun.

Proverb Trades.

Equipment—Cut slips on which proverbs have been written into three or four pieces. Pin the pieces in plain sight on walls and curtains.

At a given signal, after the crowd has gathered, see who can collect the most pieces and then, by trading, get the largest number of complete proverbs. The pins should be stuck back in the slips.

A few proverbs are suggested:

"Make hay while the sun shines."

"A stitch in time saves nine."

"All that glitters is not gold."

"A rolling stone gathers no moss."

"Better late than never."

"Never look a gift horse in the mouth."

"It's a long lane that has no turning."

"A watched pot never boils."

"Birds of a feather flock together."

"A fool and his money are soon parted."

"Never put off till tomorrow what can be done today."

"A barking dog never bites."

"It never rains but it pours."

"A bird in the hand is worth two in the bush."

"Every cloud has a silver lining."

Shouting Proverbs.

Formation—Players are divided into two or more equal groups which go to different parts of the room.

Directions — Each group decides on a familiar proverb, one word of which is assigned to each player. The groups take turns in shouting their proverbs, each person in the group shouting his word at the same time.

The other group tries to guess the proverb.

Var.—The words of the proverb may be sung in concert to some familiar tune, each player singing his own word over and over.

Arches.

A social game used for all ages. Good for mixing a crowd. No equipment is necessary. Very good for a large crowd of people, over 25 in number. Has been used innumerable times successfully.

A large circle is formed. Players are in single file, and travel in clockwise direction. The circle is broken by two people who form an arch, under which the moving circle of people pass. They march through to music. Music stops suddenly, and whoever is under the arch at the time is caught. He stands in middle of circle until another is similarly caught. These two now form another arch opposite to one already formed, and the playing continues until there are many arches formed by those who were caught. The last one to be caught is the winner.

Circle Four Mixer.

Players form a single circle. When music begins all march forward. Leader suddenly blows a number of blasts on the whistle, e. g., four. Thereupon the march is stopped and players form small circles of four with hands joined. Those left out of a small circle of four must stand in center until the next signal. This may be six blasts at which circles of six are formed. Whenever circles are being formed, those in the center try to join one.

Popularity Circles.

Equipment—March music. Whistle.

Formation—Two concentric circles, one of girls, the other of men. The circle with the larger number is on the inside.

When the music starts the outer circle marches forward (with left hands inside). All the players inside march in the opposite direction until the whistle is blown, which is the signal for the inner circle to reverse direction, and as many as can to get a partner. Both circles continue marching forward and those of the inner circle who were left without partners go into the center.

At a second signal, the inner circle faces about and marches in the opposite direction and the players in the center join in the march and try to get a partner when the whistle blows again. (Continue ten to fifteen minutes.)

Note—This is one of the most enjoyable circle marches and mixers for large groups, and is valuable where there are more men than girls, and vice versa.

Back to Back Tag.

Couples are scattered about the room, standing back to back. Every one must have another back besides his own and keep it by putting his own back tight against it. In other words, possession is nine points of the law, so keep possession of that back. However, every time the whistle blows—and the whistle blows often—everyone must give up that "back" and get a new one. There should be a "back" for everyone. Ladies and children are not first in this game, gentlemen, so do not stand back and wait for a "back" to come to you—you just go get a "back" yourself.

Note: This is good for any social group—a splendid mixer and great fun.

Stoop.

Here is one of the liveliest (and roughest) mixers that has appeared in a long time. Start with a circle of partners. When the music starts, or the group sings a lively march song, girls march in one direction, men in the opposite. A whistle blows, the music stops, and partners run to each other, join hands, and stoop down. The last couple "down" is penalized. (It is probably better to have the girls stop in place, and men go to them.)

Music starts again, and the game is repeated.

In the Pond.

Formation—Players stand close together in a circle, facing in, with hands on knees. One person is leader.

Game—The leader gives a command "In the pond," upon which all must take a small jump forward. At the command "On the bank," all jump backward. If the leader gives the command "In the pond" when they are in the center, no one is to move except the leader, who jumps at all commands. If the command "On the bank" is given when they are on the bank, no one should move. The leader gives commands quickly, and players are eliminated who move at the wrong command.

Combination Salad.

Give yellow ribbons for mayonnaise. Tell group that the hostess (call name) wanted to serve salad but was unable to do so, so we are to make our own. Select one person to find the vegetables for you. Ask for: 1—corn (person with biggest ears), 2—cabbage (largest head), 3—carrots (reddest hair), 4—turnips (most pugged nose), 5—beans (tallest and leanest), 6—potato (most promising eyes), 7—apple (neatest Adam's apple), 8—peach (prettiest girl), 9—prune (that kind of a person), 10—sour grapes (human crepe hanger), 11—sweet pears (most attached couple or one most in love), 12—bouquet of roses (reddest cheeks, natural).

Bird Hunt.

Equipment—A slip containing the name of a bird, a pin, pencil, and card for each player.

While everyone stands in a circle, have several assistants pin a slip on each player's back. Provide a pencil and card, with instructions to find out the names of as many birds as possible.

Rules—Each player endeavors to avoid having his own back seen, while he tries to see the name on others. No one is permitted to stand still with his back against any object. A prize may be offered for the longest list. (Play not more than ten minutes.)

The following list will suggest other birds:

Owl	Cuckoo	Blue Bird
Crow	Oriole	Goldfinch
Duck	Pigeon	Spoonbill
Lark	Plover	Snow Bird
Tern	Canary	Oven Bird
Dove	Magpie	Grossbeak
Hawk	Warbler	Chickadee
Loon	Flicker	Partridge
Swan	Skylark	Sandpiper
Ibis	Kildeer	Cormorant
Wren	Pelican	Sapsucker
Snipe	Sparrow	Kingfisher
Eagle	Parrot	Woodpecker
Quail	Cardinal	Ptarmigan
Robin	Pheasant	Wild Goose
Heron	Flamingo	Bob-o-link
Crane	Sea Gull	Black Bird
Thrush	Red Bird	"Jail Bird"

Jungle Din.

Equipment—In advance of the game hide nuts, chocolate buds, or candy wrapped in paper or tinfoil, thruout the room or building (or over a limited space when played in the open). Music, whistle.

Formation—Divide the crowd into equal groups. One player in each group is appointed the leader, and each group is assigned the name

of some bird or animal whose call can easily be imitated. The calls of (1) ducks, (2) sheep, (3) donkeys, (4) dogs, (5) crows, (6) cats, etc., are easily given.

Rules—Only the leader of the group can pick up any of the nuts. At a signal, the hunt starts. Any player finding a nut stands by it and repeats his call at the top of his voice until his leader hears him and runs to collect the booty.

The hunt lasts not over 10 minutes and the group with the most nuts is winner. This is a very useful mixer for indoors or out.

Shake and Run.

Equipment—A loud rattle, bell, heavy bunch of keys, or other noise maker.

Formation—Players stand in a single circle facing the center. A leader holds the rattle and starts the game by walking around inside the circle, introducing himself and shaking hands with every fifth or seventh player. Each player with whom he shakes hands must leave his place and start around the circle in the *opposite* direction, shaking hands as he goes. Each person who is greeted leaves his place and goes in the opposite direction to that of the person who greeted him. When a good number of players are out of the line shaking hands, the leader shakes the rattle, and everyone scurries for his original place in line. The leader tries to secure one of the places. The one left out takes the rattle and the game starts over. Play fast for five minutes.

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ACTIVE GAMES

A "change" is one of the requisites of a good recreation activity. Vigorous games are in order for all who have sedentary jobs, or lack opportunity to use large muscles. In this machine age, most of us are nervously fatigued rather than physically tired; and active fun is usually desired.

Attention to good ventilation, elimination of dust, and prevention of over-heating in play, will conserve some values of indoor play. Out-of-door games are much preferred wherever possible. Attention is directed to the very pleasurable active recreation offered in the rhythmic games, and folk dances given in "Handy II."

Flying Dutchman.

Formation—Players clasp hands in a large circle. One extra couple is "it" outside the circle.

The Game is started by the outside couple running around the circle and slapping some pair of clasped hands. The couple who have been touched immediately run in the opposite direction around the outside of the circle.

The object of both couples is to reach the vacant place. The couple that wins, joins the circle and the other couple is "it" for the next round in which they slap the hands of some other couple.

Both couples must keep hands joined while running. Have the boys and girls alternate in the circle as much as possible.

Note—This is one of the simplest and most enjoyable circle games. Change after 5 or 10 minutes.

Musical Rug.

Equipment—Two or three rugs, large pieces of paper, chalked circles, or rows of chairs between which the circles may march. Music and whistle.

Formation—A large circle of players, in partners faced for marching (left hands in, men on the right).

Directions—The players march to music in a large circle, walking straight across the rugs on the floor. When the whistle is blown, the music stops and everyone halts where he is. All who are on or touching the rugs must go into the center of the circle.

Keep very lively. Blow the whistle unexpectedly and often and play only a few minutes.

Going to Jerusalem

Equipment—A double line of chairs placed back to back. March music and a whistle.

Formation—The players stand faced for marching, in a single file around the chairs. There are a few more players than chairs.

Rules—When the music starts, all the players march around the chairs. When the whistle is blown, the music stops and everyone tries to get a seat. Those left without seats drop out of the march and get ready for the next game. A chair is removed from each end when the music starts each time.

In a large group play only five minutes.

For a small group, place the chairs in a single line, every other one faced in the opposite direction. Play until one of the last two players gets the only chair. No one is permitted to touch a chair until the whistle is blown.

Var.—Stand the girls in a single file, with one hand placed on the hip, arm held akimbo, alternating down the line (first player right arm, second left, etc.). The young men march in a circle around the girls, and grab an arm each time the music stops.

The girl at the front of the file is removed each time the music starts. The young man left out takes her for his partner in the next game.

"Blow Out."

Equipment—A list of automobile parts copied on a card. The following are suggested:

- | | | |
|-----------|--------------|-------------------|
| 1. Fan | 14. Wheel | 27. Gas Tank |
| 2. Cap | 15. Valve | 28. Fly Wheel |
| 3. Nut | 16. Clutch | 29. Spark Plug |
| 4. Key | 17. Chains | 30. Inner Tube |
| 5. Horn | 18. Fender | 31. Carburetor |
| 6. Seat | 19. Bumper | 32. Head Light |
| 7. Axle | 20. Spring | 33. Grease Cup |
| 8. Pump | 21. Curtain | 34. Tail Light |
| 9. Gear | 22. License | 35. Speedometer |
| 10. Door | 23. Oil Can | 36. Wind Shield |
| 11. Crank | 24. Throttle | 37. Differential |
| 12. Brake | 25. Radiator | 38. Running-board |
| 13. Tires | 26. Cylinder | "BLOW OUT" |

Formation—Players are seated in a close circle with one extra player, the "Mechanic," in the center. The "Mechanic" gives each player in the circle the name of an automobile part.

The Game starts by the mechanic walking around the circle in front of the players, calling out the names of parts with which to build a car.

Names of parts are called at random, and as a player hears his name called, he jumps up quickly and follows around the circle behind the "Mechanic." When the word "BLOW OUT" is called, all the parts including the "Mechanic" dash for a seat.

The player left without a seat becomes the new "Mechanic," takes the list, and assembles another car. Play fast for only a few minutes.

Chair March.

Formation—Players sit in a circle with four or five extra players in the center.

When the music begins, all the players including the extra ones in the center march around in front of the chairs. When the music stops, all try to get a seat. Those who fail, go into the center. (Play vigorously for five or six rounds.)

Slipper Slap.

Equipment—A soft slipper or swatter made of a towel or paper rolled up and firmly tied.

Formation—Players stand in circles (of not more than 20), with shoulders touching and hands held behind the back. One player is "it" in the center.

Directions—The slipper is passed from hand to hand around behind the circle. Players take every opportunity to swat "it" on the back with the slipper, instantly putting it behind the circle and passing it on. When "it" catches any player with the slipper in his hand, he exchanges places with the player.

Come Along.

Formation—Players stand in a large circle facing in, with left hands extended forward. One player stands just within the circle. Music, or whistle.

Game—When the music starts, the player who was within the circle starts to skip around close in front of the circle, counter-clockwise, and clasps the left hand of another player. Both continue skipping, the second player takes the hand of a third and so on until a long string of players is skipping around the circle. When the music stops or the whistle blows, they all return to place. The last player selected starts the next game.

"Our Church is Falling Down."

Formation—The players stand facing in two parallel lines as in "Cranes and Crows."

Game—Each side selects a part of the church furniture or building which is to be designated by its initial letter. For instance one side would choose "Fireplace". Both sides advance and meet in the center and the captain of Side No. 1 says "Our church is falling down for the want of an "F". Their opponents all try to guess the word which was selected, and when the word "Fireplace" is guessed, Side No. 1 dashes for its base, chased by No. 2. Score is kept of the number of players tagged. Then No. 2 gives its letter.

Animated Alphabet.

Equipment—Two duplicate sets of cardboard letters of the alphabet in two colors, for the players and a carefully prepared list of words or phrases for the director.

Formation—The players are divided in two equal teams and stand facing in two long lines about 20 feet apart. Mark a spelling base at right angles to the head of each line. Appoint a captain for each line and have the captains give each player a letter.

Rules—After the sides are in position and it is clearly understood where the letters from each side are to go, a word is announced clearly by the director.

The players from each side who hold the required letters, run to the spelling base at the head of their line, and, facing the center, hold the letters up to spell the word. The captains may assist the letters in arranging themselves.

Score—One point is given to the side which first spells the word correctly with all letters held up in plain sight. A careful score is kept by the director and announced from time to time to keep the interest at a high pitch.

Announce twenty-five words. The team with the greater number of points is winner.

(A) Using only the letters A-E-H-M-N-O-R-S-T the following list may be used with twenty players.

Word	Score (r) (l)	Word	Score (r) (l)
1. Rest	— —	14. Storm	— —
2. Man	— —	15. Moan	— —
3. Those	— —	16. Steam	— —
4. More	— —	17. Shot	— —
5. Hasten	— —	18. Thorn	— —
6. North	— —	19. Share	— —
7. Roam	— —	20. Name	— —
8. Heart	— —	21. Then	— —
9. Shone	— —	22. Morn	— —
10. East	— —	23. Mast	— —
11. Ham	— —	24. Near	— —
12. Roast	— —	25. Sermon	— —
13. Home	— —	Total	— —

No. 2—For 45 players
using all the letters
except Q-V-X-Z.

No. 3—For 60 players
using the entire
alphabet.

Word	Score		Word	Score
	(r) (l)			(r) (l)
1. Play	— —		1. Fox	— —
2. Job	— —		2. Youth	— —
3. Whisper	— —		3. Zest	— —
4. Fog	— —		4. Wind	— —
5. United	— —		5. Quilt	— —
6. Mucilage	— —		6. Violet	— —
7. Key	— —		7. Gratify	— —
8. Century	— —		8. Quiver	— —
9. Big	— —		9. Mow	— —
10. Dwarf	— —		10. Joke	— —
11. Hypocrite	— —		11. Back	— —
12. Joke	— —		12. Zither	— —
13. Sum	— —		13. Vex	— —
14. Bulwark	— —		14. Splendor	— —
15. Joy	— —		15. Query	— —
16. Night	— —		16. Jump	— —
17. Lift	— —		17. Cabinet	— —
18. Boundaries	— —		18. Fudge	— —
19. Up	— —		19. Sparkling	— —
20. Machine	— —		20. Zodiac	— —
21. Kind	— —		21. X-ray	— —
22. Rheumatic	— —		22. Buckwheat	— —
23. Mistaken	— —		23. Why	— —
24. Flow	— —		24. Jump	— —
25. Outlandish	— —		25. Souvenir	— —

Variation: On a table midway between the lines, place two Alphabets, face down, and well shuffled. When the word is announced, the players starting at one end in turn, race to find the required letters. (Kit, 8/35.)

Numbers Up.

Equipment—Duplicate sets of numbers on slips of two colors. The numbers start with one and go to one-half the total number of players. Provide pins for fastening the slips to the front of the players.

Formation—Players in two equal divisions stand or sit at opposite sides of the room. Each division has a captain.

Directions—The director calls for any large number. From each line various players come to the front whose numbers will make the required total. For example, if the number 57 were called, the numbers 15, 11, 9, 8, 6, 4, 3, and 1 might respond from one side.

Score—The side first lining up enough numbers to make exactly the required sum, is awarded a number of points corresponding to the number of players used to make up the sum. For example, in the above illustration the side would be given 8 points.

Play for 100 points, for 15 numbers, or for the largest total in ten minutes.

Spelling Fun.

Equipment—Two cardboard sets of all the letters of the alphabet with duplicates of the vowels.

Formation—The players are divided in two equal sides and seated in two long lines at opposite sides of the room. A captain is appointed for each side, and each player is given a letter.

An open space is left at one end of the room, divided in the middle by a line or a chair. Two or more judges sit in the center where they can get a clear view of the open space.

Rules—The object of the game is for the two sides to race in spelling 25 words. The words must be of two or more syllables. No word will count that has been used by the opposite side.

Words must be thought up by the players themselves. Anyone who thinks of a word calls

it out until he attracts the attention of the captain. The captain calls for the necessary letters, which go to the open space and line up to spell the word, facing the judges.

As soon as the judges note the word, they call it out and the players quickly return to their seats. The judges may call the score from time to time, to keep the interest boiling over.

Var.—Words of three or more syllables may be required, or Biblical, Biographical, Geographical, or local names may be stipulated.

Living Statues.

Formation—The players divide in two equal teams, one of which becomes the "statues" and the other the "detectives". The leader stands back of the detectives on a chair. The sides stand at opposite ends of the room. A line is drawn across the middle of the open space. Each of the "Statues" is given a name to impersonate, such as:

Liberty	Bicycling
Traffic Cop	Ford Driver
Rheumatism	Napoleon
Plowman	Baseball Pitcher
Calisthenics	Baseball Batter
Golf Player	Trombone
Tennis	"Kick-off"
Archery	Basketball

Rules—The object of the game is for the "statues" to advance as far as possible while the leader counts ten, and then hold their designated pose, for ten more counts while the "detectives" try to catch them moving.

At the starting signal, the "Detectives" face the leader, and during the count, the "Statues" run forward. When the whistle is blown, the "Detectives" face about. Any statue caught moving must return to the starting line. One point is scored for each "Statue" to reach center line, in five trials, and one point additional for each who touches one of the "Detectives."

The sides then exchange places.

Snatch.

Equipment—A tall bottle, stake or other support on which may be placed an open handkerchief.

Formation—The players are divided into two equal sides which line up behind bases on opposite sides of the room. Both sides number off consecutively, starting at opposite ends. The handkerchief is placed on the bottle (x) midway between the two lines.

1	2	3	4	5	6	7	8	9	10	11	12
---	---	---	---	---	---	---	---	---	----	----	----

x

12	11	10	9	8	7	6	5	4	3	2	1
----	----	----	---	---	---	---	---	---	---	---	---

Rules—From one end, the director calls a number. The players with that number from each side run to the center and quickly but cautiously attempt to: either (1) snatch the handkerchief and return to their own place in line, or (2) tag the opponent while he has the handkerchief in his hand.

Two points are scored for the side whose player successfully snatches the handkerchief and gets back into place. One point is given for tagging the opponent while he has the handkerchief. Play for 15 or 21 points.

Note—Care should be taken by the director to call the numbers at random and to call all numbers an equal number of times.

Check off the numbers as you call them:

1—	11—	21—
2—	12—	22—
3—	13—	23—
4—	14—	24—
5—	15—	25—
6—	16—	26—
7—	17—	27—
8—	18—	28—
9—	19—	29—
10—	20—	30—

Score:

Right	_____
Left	_____

1—	11—	21—
2—	12—	22—
3—	13—	23—
4—	14—	24—
5—	15—	25—
6—	16—	26—
7—	17—	27—
8—	18—	28—
9—	19—	29—
10—	20—	30—

R.	_____
L.	_____

Fox and Geese.

Formation—One player is selected as the "Fox." The remaining players form one or more files, by placing hands firmly on the shoulders of the next player in front.

The first player in each file is the "Gander" and the others represent geese.

Game—The object of the game is for the fox to catch the last goose in the file. To prevent that, the gander spreads out his arms and all the geese twist and dodge in every direction (without breaking the file).

If the fox succeeds in catching the last goose, the head of that file (the gander) becomes the fox, he becomes the tail and the game goes on.

Play vigorously for six or ten minutes.

Partner Tag.

Formation—All of the players, except two, link arms in partners, with outside arms held akimbo. One of the extra players becomes the "chaser" and the other is "it."

Game—The chaser tries to tag "it," who may escape by linking arms with one member of any couple. The third (outside) player in the couple which he joined instantly becomes "it" and must run to some other couple.

If the chaser succeeds in catching "it," their positions are reversed without the game stopping an instant.

It is permissible for the couples to twist and turn to evade "it," although outside arms must be held akimbo. Partner Tag is a favorite game with many crowds.

Three Deep.

Formation—A (double) circle of partners, one directly behind the other, facing the center, with liberal intervals. Two extra players, one "chaser" and one "it" stand outside the circle.

Game—The object of the game is for the chaser to tag "it." "It" may escape by jumping through the line in front of some couple in the circle.

This makes the circle at that point three deep, and the third (rear) player instantly becomes the new "it." To avoid capture he must step quickly through the circle in front of some other couple.

Should the chaser tag "it," they reverse positions ("it" becomes the chaser and the chaser "it") without any delay in the game.

"It" must stop in front of the first couple to the right or left of where he enters the circle.

Note—With inexperienced players, it saves confusion, if the chase is conducted counter-clockwise, and "it" is required to step in front of the first couple to the right of where he enters the circle.

The game is more fun for all, if "it" be required to step in, before passing more than four couples. (Avoid running around the entire circle.)

Var.—Players stand facing each other instead of one behind the other. "It" eludes the chaser by stepping between some couple and facing in or out, on which the player at his back becomes "it."

In very large groups play four deep or have two circles.

Squirrel.

Formation—All the players except two form small circles of four, with hands joined. Each group numbers off 1-2-3-4. Number 1 of each circle steps inside and is a squirrel. The other three players join hands and are a hollow tree. The trees are scattered, some distance apart.

One of the extra players is a homeless squirrel ("it") and the other is a fox (the chaser).

Game—The fox tries to catch the homeless squirrel. The squirrel may escape by running under the arms of the players into one of the trees (and of course stay in that tree).

As there can be only one squirrel in a tree at a time, the squirrel already there must get out and run to another tree, being chased by the fox.

If the fox catches any squirrel in the open, their positions are exchanged, play going on without interruption.

At the end of two or three minutes' play, the number twos in the circles are asked to become the squirrels. A little later the threes and then the fours. In this way all the players take turns being squirrels. In small crowds the same result may be obtained by ruling that each time a squirrel enters a tree he must exchange places with one of the players in that tree.

Note—In very large crowds, trees of 5 or 7 players may be used. Keep this game very lively.

Maze Tag (Streets and Alleys).

Equipment—A loud whistle.

Formation—Players stand in equal parallel lines, with hands clasped along the lines. (It is best to have as many lines as there are players in each line.)

Two extra players, one policeman and the other thief stand ready to run. The director should be able to see all the players.

The Game starts by the policeman chasing the thief up and down the spaces between the lines. When the chase becomes close, the whistle is blown, which is the signal for players in the lines to turn right face and clasp hands to make rows at right angles to the first rows. The chase must proceed in the new direction. Neither policeman nor thief may break through the lines.

If the policeman catches the thief, both choose successors. The whistle should be blown at frequent and unexpected intervals. Play fast for only a short time.

Bean Bag Bowling.

(A game for home, party, or playground.)

Number of players — From two to twenty. They may be divided into two equal sides, or it may be individual play.

Equipment — From 4 to 24 one-pound bean bags, made of heavy canvas.

A diagram, as shown should be marked on the floor or ground, with a bowling space as indicated. The "hazard" is a slightly raised piece, such as a door-sill or stick, over which the bags must be bowled. This hazard is necessary to the success of the game.

The Object of the Game is to slide the bags into the circle so as to make the highest score possible.

Rules — If the game is between two sides, five innings should be played, following the same order as in Base Ball. Each player is given two bags, and must bowl each inning, and in the same bowling order. The captains of the teams bowl last each inning. A carefully kept scoreboard adds to the interest.

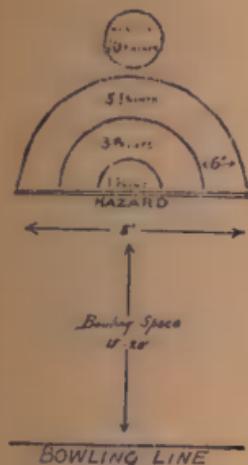
Note — This game may be played in the gymnasium, on the playground or even in the parlor with great pleasure. If the floors are waxed the game is greatly improved. If chalk is used to mark the circles, it does not mar the floor in any way.

H. W. Kamp.

Slap Tag.

Formation — Players in two equal lines stand facing each other about fifteen feet apart. Each player holds one hand outstretched. The arm should be bent at the elbow, and the palm should be up.

The Game starts by a player from one line going across to the opposite line, and, walking along in front, he slaps the palm of each player in the line. When he comes to the one whom he wishes to tag, he slaps the palm and also the back of the hand quickly from below and dashes for his own line.



The player who was slapped on the back of the hand tries to catch the first player. If caught the first player goes to the opposite side.

The chaser then goes across, and after slapping several palms along the line, slaps the back of someone's hand and dashes for home.

The side with the larger number of players in ten minutes is winner.

Note—In a long line, play may be carried on at both ends simultaneously. With beginners it is sometimes advisable to number both lines and call for alternate numbers. Score may be kept of the number tagged and the sides remain constant.

Chain Tag.

Formation—The players are scattered around the playground within certain boundaries. Two captains are appointed.

Game—After the starting signal, the two captains try to tag as many players as possible. The first player tagged joins hands with the captain and they run together.

As each player is tagged he joins the end of the line and the whole line follows the captain and helps him to tag other players. The line may encircle a player but only the captain may tag him.

The longer line is winner; the last player to be tagged is the victor. Keep the same lines for the next game.

Square Tag.

Formation—Players in two equal files, each with hands on the shoulders of the next player in front, stand at diagonal corners of a large square. Chairs or stakes should be placed at the corners.

At a starting signal the files run around outside the square, each leader trying to tag the last runner in the other file.

The race starts each time an end runner is tagged. Reverse direction after third round. In a large square, have four files. (Limit five minutes.)

Indoor Rounders

Equipment—Rubber or volley ball.

Formation—Two teams of six to twelve each. One is “pitcher.” One team having the first inning, lines up in single file with its pitcher about ten feet in front facing the line. Other team is scattered about the field.

Game—The pitcher tosses the ball to the first one in the file, who bats it with his fist as far as he can, and immediately begins running around his file, each complete round counting one point. The out team all go for the ball, the first one picking it up remains right there, and all the rest fall in behind him, while the ball is passed over the heads of the players. When the last one in the field has the ball, he shouts “stop,” and the player in the inning team must stop running. Only the complete rounds he has made are counted. He then goes to the foot of the line and the second in line bats next. This is continued until all in that team have played. Count total score. Then the other team has its inning. If a field player catches a fly, the batter has no chance to run for points, but goes at once to the end of the line. Team having highest score after designated number of innings, wins.

Tunnel Race.

Size of group—Twenty or more players.

Formation—Double circle of partners facing each other and holding hands to form arches through which others can run, or the TUNNEL. *One extra player* runs around the circle through the tunnel until he comes to a couple which he wishes to tag. He tags them simultaneously and stops between them. The tagged couple breaks hands and each runs to his own right (in opposite directions) around the circle through the tunnel formed by the other couples. They pass each other at the opposite side of the tunnel and race on to their places in the circle. Meanwhile the person who was “it” steps into one of the places left vacant by the racing couple and extends his hands in front of him. The first runner to reach and grasp his hands becomes his partner and the two form an arch immediately. The other runner continues around the tunnel and tags another couple. The game continues as before.

Human Potato Race.

Formation—Players are divided into teams of seven, each team consisting of six "potatoes," and one runner.

"Potatoes" take up position in files of six, sitting or kneeling, and about two yards apart. The runner for each team stands facing his team and behind the starting line.

Game—On the starting signal, each runner runs forward, takes the hand of one "potato," and runs with him to the finish line, where the "potato" must kneel. As "potatoes" are collected and taken to the finish line, they kneel forming a circle to represent the basket. When the last "potato" and the runner have crossed the line, the players forming the basket join hands and the runner stands in the center. The first team to complete this formation wins the race.

Rules—The runner may collect "potatoes" in any order he chooses, but may only take one at a time.

"Potatoes" may not move until the runner takes their hand.

The runner and "potato" must not unclasp hands until they have crossed the line.—(Kit 36.)

Likes and Dislikes.

Each guest writes a list of five of his own pet likes and dislikes. The hostess collects the lists and reads them aloud, without mentioning the name of the writer. Guests try to guess the author. Following are a few illustrations: (Likes) Solitude, walking in the rain, bed, hot milk, misery. (Dislikes) parties, conversation, reporters, John Gilbert, this type of game.

—J. W. Menzies, Sault Ste. Marie, Ont.

Kicking Sticks.

Lay about ten sticks in a row on the ground, easy hopping distance apart—and as many rows as there are players. At a starting signal the players start at one end of the row and hop over the sticks in the line, only one foot touching the ground at a time. When the end of the line is reached, the last stick is kicked away, and the player hops back to his starting point. As soon as he reaches the first stick, that too is kicked away, and he continues backward and forward until one stick only remains. The player who first kicks them all away except the last one wins the race.

—J. J. Syme, Hamilton Playgrounds, Comm., Ont.

Simple Relay Race.

Formation—Players stand in a number of equal files, behind a starting line. A goal is marked parallel to, and 50 or 100 feet distant from, the starting line.

Rules—At the starting signal, the first player in each file runs to the goal, returns to the starting line, and touches the outstretched hand of (touches off) the second player, who meanwhile has moved up to the starting line. The player who has run takes a place at the rear of the file. Observe the one rule carefully that no player may cross the starting line until touched off by the preceding player.

The file wins whose last player first returns to the starting line.

Variations—There are a great number of variations in the simple relay, such as:

(A) *Flag*—Each file has a small flag, handkerchief or other object which is handed from one player to the next.

(B) *Candle*—A lighted candle is carried by each runner. (A full glass of water, apple balanced on the head, egg carried on a spoon, potato carried on the shoe, etc., may be used the same way.)

(C) *Hopping*—Each player may be required to hop to the goal and back on one foot.

(D) *Kangaroo*—The players jump to the goal and back carrying a basket ball or volley ball held between the knees.

Barrel Hoop Relay.

Midway between the starting line and the goal is placed a barrel or wire hoop which each player is required to climb through, coming and going.

Folding Chair Relay.

A folding chair for each file is placed at the goal. During the race each player must open, sit upon, and fold up the chair before returning.

All Up Relay.

A small circle is drawn at the goal in which is placed three bottles or Indian clubs. Using one hand, the first player must place all the bottles carefully outside the circle, the second player must place them back in the circle, and so on.

Jump Rope Relay.

At the starting signal, the first player runs to the goal and gets a 10 foot rope which has been placed there, and, returning to the base, gives one end of it to the second player. Both run back along their file holding the rope about six inches from the ground, and each player in the file must jump over it. The first player remains at the rear of the file. The second player keeps the rope, runs forward to the goal, and, returning, takes the rope back through the file with the help of number three, and so on.

Man-Monkey-Crab.

(For boys and men.) The players in the files number off 1-2-3. The Ones are men, and run to the goal and back in the usual manner. The Twos represent monkeys and race on all fours to the goal, return and touch off the Threes who represent crabs and race to the goal, face up backward.

Shuttle Relay.

The formation is practically the same, except that instead of files behind one starting line, each file is divided in two, and one part stands facing the other behind another line 25 to 50 feet distant.

The first player at the starting signal, instead of running to the goal and back, runs across the file facing him and touches off the first player in the opposite file, who does the same. Each player who has run, goes behind the lines. The race is won by the file whose last player first crosses the opposite line.

This is a valuable race where there are many players in a small space.

Passing Relay.

Equipment—Six or more objects such as bean bags, blocks, pennies, clothespins, etc., for each file.

Formation—Players stand side by side in a number of equal lines. A chair or other receptacle is placed at each end of the lines.

Game—At the starting signal, the first player in each line picks up the objects one at a time and starts them from hand to hand down the line. Each object must be passed one at a time through every player's hand.

The line wins which first passes all the objects down and back.

Var.—The objects may be passed in a variety of ways, such as: (1) Right hand only. (2) Left hand, (3) Overhead, (4) Behind the back, etc.

Bucket Brigade.

Each player grasps his neighbor's right wrist, and articles are passed down the line in that position. If an article is dropped the entire line must stoop down and pick it up without unloosening hands.

Handkerchief Tie Race.

The first player in each line holds a large handkerchief or tie, which he must tie around the neck of the next player in line, who then unties it and ties it to the next player, and so on down the line. The race is won by the line whose last player first carries the handkerchief back to the starting point.—V. S.

Var.—The handkerchief may be tied around the right arm of each player in turn, who must untie it with one hand.

Vacuum Relay.

Provide each player in the line with a cup and soda straw. Place ten small white beans in the cup of the first player in each line.

At the starting signal the first player in each line transfers a bean from his cup to the next player's cup by inhaling through the straw. Each bean is passed entirely down the line in that manner.

Seated Relay.

Players are seated in two or more equal lines. At the starting signal the first player in each file runs completely around the row of chairs and back to his own seat, touching off the next player who does the same. The row wins whose last player first returns to his own seat.

Overhead Relay.

Players stand in a number of equal files. The first player in each file holds a bean bag, ball or other large object. At the starting signal the ball is passed backward overhead using both hands. When it reaches the last player in the file, he runs to the front of the file and passes it overhead again. The file wins whose original leader first returns to the front.

Weaver's Relay.

Formation—Players are divided into a number of equal circles (7 to 15 players in each). One player is designated the starter in each circle and holds a handkerchief. Players join hands and hold them high.

At the signal to go, the starter in each circle runs into the circle under the arms of the two players to the right, out under the arms of the next, and in and out around the circle until he returns to the vacant place, where he gives the handkerchief to the next player, who weaves in and out around the circle.

The race is won by the circle whose last runner first returns the handkerchief to the starter.

Chalk Relay.

Equipment—A blackboard and chalk for each line.

Formation—Players are seated in two equal lines facing about ten feet apart.

Rules—The player at the end of each line, farthest from the blackboard holds a piece of chalk and at the starting signal, runs to the board and writes his name neatly, then steps to the end of his line nearest the blackboard, hands the chalk to the end player, and takes a seat. Meanwhile the whole line has moved one seat away from the blackboard.

The chalk is passed from hand to hand down the line until it reaches the player at the other end, who repeats the process, writes his name under that of the first, and starts the chalk back down the line again.

Thus each player must (1) pass the chalk down the line each time, (2) move down one seat each time, and (3) when his turn comes, write his name legibly, on the board.

Var.—Each player may be required to write a word that will be part of a sentence to be finished by the last player.

Double-Quick Relay.

Formation—Players are divided in two or more equal groups, which stand facing each other with about 10 feet between lines. A box or square (X) is marked at both ends and in front of each line. A block or beanbag is placed in the box at one end of the lines.

Each player is given a name, the corresponding players in each line having the same name. For example, No. 1's are "Rock"; No. 2's "Snow," No. 3's "Feather," etc.

	1	2	3	4	5	6	7	8	9	10	
X											X
X											X
	1	2	3	4	5	6	7	8	9	10	

Game—The director calls for two players by announcing the first part of a phrase to which their name is an affinity such as "Hard as a.....(Rock)" or "White as.....

(Snow)." The two players whose names were designated by the director, race to the ends of their respective lines where the block has been placed, carry the block to the box at the opposite end of the line, and each returns to his own place in line.

End—The first player to reach his place in line scores one point for his side. The director keeps count of scores. Suggested names are:

1. Hard as a ROCK
2. Light as a FEATHER
3. White as SNOW
4. Cold as ICE
5. Hot as FIRE
6. Yellow as GOLD
7. Fine as SILK
8. Sweet as HONEY
9. Clear as a CRYSTAL
10. Green as GRASS
11. Large as an ELEPHANT
12. Sharp as a RAZOR
13. High as a MOUNTAIN
14. Dry as a BONE
15. Sour as a LEMON
16. Pretty as a PICTURE
17. Brave as a LION
18. Black as a CROW
19. Fat as a PIG
20. Sly as a FOX
21. Thin as a RAIL
22. Strong as an OX
23. Cross as a BEAR
24. Neat as a PIN
25. Dead as a DOORNAIL

Variation: For Couples—Give partners in each line the halves of an affinity and as the leader calls either half, both run together. (Two beanbags should be placed in the end boxes.) Many other affinities will suggest themselves:

Affinities

- | | |
|-------------------|---------------------------|
| 1. Pen and Ink. | 7. Bread and Butter |
| 2. Ham and Eggs | 8. Ice Cream and Cake |
| 3. Hat and Coat | 9. Salt and Pepper |
| 4. Pork and Beans | 10. Pencil and Paper |
| 5. Knife and Fork | 11. Fair and Warmer |
| 6. Day and Night | 12. Thunder and Lightning |

STUNT RELAYS

(A) Pillow Relay.

Give each line a pillow with a pillow slip on it. At a starting signal the first player removes the pillow slip and hands both slip and pillow to the second player who puts it back on. It is passed down the line and back in this manner to see which line can win.

(B) Neck Tie Race.

Four or more girls are selected to come forward. Each chooses a man as helper. The men are lined up facing their partners at a distance of ten yards.

The men are directed to place their hands behind them. At a starting signal each girl is directed to run to her partner, take off his collar and tie, and race to put it on again.

(C) Gobble Relay.

Equipment—A table for each file, on which is placed a number of articles of food corresponding to the number of players in the file. For instance, if there were ten in the files, each table might contain a pickle, doughnut, piece of cheese, candy, cracker, water, orange, licorice, peanut, apple.

Formation—Players stand or sit in a file facing the tables.

At a starting signal the first player in each file runs to the table, takes his choice of the foods, eats one article completely and returns to touch off the second player. The file wins which first clears their table.

(D) Kiddie Kar Relay.

Each file is supplied with a sturdy Kiddie Kar, on which players propel themselves in the approved manner to the goal and back.

(E) Cup and Bottle Relay

Very exciting and very wet. Use only outdoors or where floors will not suffer.

Form two or more lines of equal numbers, with a bucket of water and a cup at the head of each line. At the foot place a milk bottle.

At the starting signal, the player nearest the bucket dips up a cup of water and passes it down the line. The last one pours it into the bottle, runs to the head of the line, and so on until the milk bottle is full.

(F) Suitcase Relay.

A suitcase containing a number of articles of wearing apparel for both a man and a woman, such as hat, coat, scarf, goloshes, etc., and an umbrella is needed for each file.

A number of equal files of couples stand facing a goal at some distance.

At a starting signal the first couple in each file open the suitcase and each player puts on the clothing intended for the opposite sex. They close the suitcase, raise the umbrella and race to the goal, where they repack everything, after which they return to the base and touch off the second couple who repeat the process.

BETWEEN GAMES

Between two active games, it is often desirable to put on a brief stunt or quiet game. Many activities suitable for "Between Games" will be found in Section K.

Animal Scramble.

Place a piece of candy in the center of a large circle of players. Give each player the name of an animal, saying that you will tell a story of a trip thru Africa and as the names of animals are called they are to rush forward to see who can get the candy first. Insist that they do not try to learn the names given their neighbors, because there might be more than one of the same name.

Begin the story, "Once upon a time," etc., and continue until you come to the word "MONKEY," when the entire circle makes a dive for the candy.—B. C.

Seat Race.

Formation—Players are seated facing out in a number of equal circles (with backs to the center of the circle).

Game—Round One—One player in each circle (the tallest perhaps) is selected as the Starter. At the signal, each starter stands up and starts walking around the circle. As he passes the second player, he also rises and follows around the circle, and each in turn does likewise. Each one walks entirely around the circle and takes his own seat. The circle wins whose last player is first back in his seat.

Round Two—Same as the first except that each player may run.

Round Three—Same as the second except each player must carefully pick up his seat by the back, and holding it in front of him, go around the circle, put the chair in place, and sit down.

—E. O. H.

Garden Gate.

Equipment—Two baskets or boxes and an "apple" (a beanbag or block) for each player.

Formation—Players are divided into two equal lines, and stand facing about 12 feet apart. A leader for each line steps a pace forward and stands near the baskets. The two leaders represent the posts of the Garden Gate. (A. B.) An "apple" is placed on the ground in front of each player.

X o A

X o B

Game—At the starting signal, the first player in each line picks up his apple and, turning away from the gate, runs behind the line around the end (at X) and back between the lines through the gate dropping his apple in the basket and taking his original place. Meanwhile, as soon as the first player has passed behind him, the second player picks up his "apple" and follows and so on, each in turn doing the same.

Five points are given to the side whose players are first back in place, but one point is taken off for each apple which lands outside the basket. The leaders A and B and players

at X can speed up the game by swinging the players around the ends. Run three or four races. Leaders may distribute the "apples" quickly by passing the baskets rapidly down the line.

—E. O. H.

"Shuffle Quick"—A New Alphabet Game.

Equipment—Two sets of cardboard letters of the alphabet in contrasting colors. The leader must prepare in advance a selected list of words in which no letter is used twice. A small table is needed.

Formation—The crowd is divided into two "teams" which stand or sit in lines facing each other at some distance. The table is placed midway between the "teams," and the two sets of alphabet letters are thoroughly shuffled and placed face downward on the table. Each player is given a number, starting at the right end of each line.

Game—The leader announces a word to be spelled and the No. 1 player of each line runs to the table, finds the first letter of the word and runs back in front of his own line holding the letter in front. After No. 1 is in place, No. 2 runs to the table, finds the second letter and returns to a place beside No. 1, and No. 3 goes to find his letter. Each player must leave the cards neatly stacked, face down.

The side spelling the word first wins. Letters are returned to the table, and thoroughly shuffled between each word. The second word is started with the next player in line, and so on in rotation.

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FOR SOCIAL RECREATION

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“Handy” Section K

*The Blue Book
of Social Recreation*



Edited by LYNN ROHRBOUGH

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SOCIAL GAMES

The activities outlined in this section have a rightful place on every program but should not predominate. Many of the games are useful to intersperse and follow more vigorous games in which the physical element is primary. Many of the activities are especially useful for a large crowd in a limited space; in the home and in the Fellowship Hour.

In Section M (Mental Recreation) the emphasis is mental, but most of the games are useful as social games as well.

A number of handicraft and home fun activities such as K-24, 25, 33 and 34 are useful when informal fellowship is desired, without planning a formal program.

Bible Baseball.

Equipment—A duplicate list of Bible questions for the captains and a set of answers for the umpire. A Diamond is marked out in the center of the room.

Formation—Players sit in two long rows, facing each other. The umpire sits back of home base. The captains of each side sit near the umpire.

A—————A

First Base •

x Captain A

2nd •

• Home

x Umpire

x Captain B

Third •

B—————B

Game—The captains toss up for first bat. The first player in line steps up to the plate and is asked a question by the captain of the opposite side.

If he answers it correctly, he goes to first base and the next player steps up to the bat. If he misses the question, it counts one out for his side and he returns to his seat.

A run is made when four questions have been answered correctly in one inning, and runner is forced home. (There is no stealing bases. Each runner is simply forced from one base to the next.)

When three outs are made the side is retired and the opposite side comes to bat.

Score is kept of the numbers of runs forced home by each side. The side with the greater number of runs is winner.

The captains must ask the questions in order. No question can be asked to more than three players.

Variation—Score may be kept of the total number of bases reached by each side. (For instance, if a side was retired with players on first, second and third, it would score six points. Each run would score four points under this plan.)

Note—To induce Bible study and originality in this game, the teams (two classes) are selected in advance and notified of the section of the Bible on which the questions will be based. Some time in advance of the game, the captain of each side must submit a list of questions and answers prepared by his side. From these two lists the umpire will prepare the list to be used in the game.

For use in an impromptu game the following lists have been prepared:

BIBLE BASEBALL QUESTIONS**Old Testament Questions.**

1. What woman was named by her husband?
2. Who asked, "Am I my brother's keeper?"
3. What man is first said to have "walked with God"?
4. With whom did God make the Covenant of the Rainbow?
5. Name three sons of Noah.
6. Who is described as "a mighty bunter before Jehovah"?
7. Who is the traditional ancestor of the Hebrew race?
8. To what land did Abraham go when he left Haran?
9. What son did Abraham offer to sacrifice to God?
10. Whose wife "looked back" and became pillar of salt?
11. Who was Isaac's wife?
12. Who sold his birthright for a mess of pottage?
13. Who was Rebekah's favorite son?
14. Who waited and served fourteen years for his wife?
15. How many sons did Jacob have?
16. What Hebrew became a high government official in Egypt?
17. Who was found in an ark of bulrushes by Pharaoh's daughter?
18. Who was the oppressor of the Hebrews in Egypt?
19. Who watched the ark of bulrushes where her infant brother had been laid?
20. Who was the first great law-giver of the Hebrew people?
21. To what mountain did Moses lead his people?
22. Who succeeded Moses as leader of the Hebrew people?
23. What city in Canaan did Joshua and his men capture and destroy?
24. What woman was one of the "judges" of Israel?

25. What leader armed his soldiers with trumpets, lamps, and pitchers?
26. What famous Israelite was betrayed by his Philistine wife?
27. What child was taken by his mother, Hannah, to serve in the house of Jehovah?
28. Who was the first king of Israel?
29. What musician was brought to court to play for Saul in his depressed moods?
30. With whom did David form a lasting friendship?
31. What Philistine champion did David kill?
32. Who succeeded Saul as king of Israel?
33. Who succeeded David as king, and built the first great temple at Jerusalem?
34. Which of David's sons was killed when in rebellion against his father?
35. Which of Solomon's sons succeeded him as king?
36. From what king did the northern tribes revolt?
37. Who was the leader of the revolt against Rehoboam?
38. What woman threatened the life of Elijah, so that he fled to Mt. Horeb?
39. To whom did Jehovah appear as "a still small voice"?
40. Who asked for a double portion of Elijah's spirit, and became his successor?
41. What king of Israel was noted for his furious driving?
42. What was the capital of the northern kingdom?
43. What nation captured Samaria and destroyed the northern kingdom?
44. What two books of the old testament are named for women?
45. Who was Ruth's mother-in-law?
46. Who was noted for his patience?
47. Whom did God send to preach to the people of Ninevah?
48. What queen risked her life to save her people?

49. What king captured Jerusalem and carried the Hebrews into exile?
50. Who returned from exile to rebuild the walls of Jerusalem after the Babylonian captivity?
51. Who was the great prophet of faith in the time of Hezekiah?
52. Name two of the Hebrew prophets of the old testament.
53. How many books are there in the old testament?
54. What is the last book of the old testament?

Umpire's List—New Testament.

55. How many books are in the New Testament?
56. Who preached in the wilderness, saying, "The kingdom of heaven is at hand"?
57. Who called the wise men and asked them about the star?
58. To whom did an angel say, "Blessed art thou among women"?
59. Of what race were the parents of Jesus?
60. In what town was Jesus born?
61. Where was Jesus baptised?
62. How old was Jesus when he said, "I must be in my Father's House"?
63. Who were the first two disciples?
64. Who preached the sermon on the day of Pentecost?
65. Who was called "The Beloved Disciple"?
66. Which of the disciples was called the doubter?
67. Which of the disciples made a great feast for Jesus?
68. Who was the treasurer of the twelve disciples?
69. What member of the Sanhedrin visited Jesus secretly by night?
70. What woman was a careful housekeeper?
71. Who anointed the feet of Jesus and wiped them with her hair?
72. Who climbed into a sycamore tree to see Jesus pass by?

73. Who said to Pilate, "Have nothing to do with this just man"?
74. Who first saw Jesus after the resurrection?
75. In whose sepulchre was Christ buried?
76. Give three of the beatitudes.
77. Where is the story of the Good Samaritan found?
78. What is the Golden Rule?
79. What day celebrates the triumphal entry into Jerusalem?
80. What day celebrates the Resurrection?
81. What city was the religious center of the Jews?
82. Who was the first Christian martyr?
83. Of what race was Paul a member?
84. Where was Paul born?
85. Of what nation was Paul a citizen?
86. How did Paul earn his living?
87. With what languages was Paul familiar?
88. Where was Paul converted?
89. Who entered a chariot and explained the scriptures to an officer?
90. In what city was the temple of Diana?
91. Who was Paul's first missionary partner?
92. Where was Paul stoned?
93. What couple accompanied Paul from Corinth to Ephesus?
94. Where was he let down from the walls of the city in a basket?
95. What island did Paul visit on his first campaign?
96. Where was the first mixed church of Jews and Gentiles organized?
97. Who wrote Corinthians and Galatians?
98. What natural phenomenon contributed to the conversion of the jailor at Philippi?
99. Where did Paul make a speech on the castle stairs?
100. Who first preached the gospel in Europe?
101. Who was called the "Beloved Physician"?

102. Who accompanied Paul on his first visit to Rome?
103. On what island was Paul wrecked?
104. How long did Paul remain at Malta?
105. Who wrote the Acts of the Apostles?
106. What young preacher did Paul call his beloved son?
107. Who wrote I and II Timothy?
108. From what place was Thessalonians written?
109. Where were I and II Timothy written?
110. Where is the Apostles' Creed found?
111. Where were the disciples first called Christians?
112. What parables are found in John?
113. From what language was the New Testament translated?
114. When was the American Revision completed?
115. What is the world's Best Seller?

ANSWERS TO BIBLE BASEBALL

Umpire's List—Old Testament

1. Eve	18. Pharaoh
2. Cain	19. Miriam
3. Enoch	20. Moses.
4. Noah	21. Mt. Sinai
5. Shem, Ham, Japeth	22. Joshua
6. Nimrod	23. Jericho
7. Abraham	24. Deborah
8. Canaan	25. Gideon
9. Isaac	26. Samson
10. Lot's	27. Samuel
11. Rebekah	28. Saul
12. Esau	29. David
13. Jacob	30. Jonathan
14. Jacob	31. Goliath
15. Twelve	32. David
16. Joseph	33. Solomon
17. Moses	34. Absalom
	35. Rehoboam

Umpire's List—Old Testament.

36.	Rehoboam	76.	See Mt. V.
37.	Jeroboam	77.	Luke
38.	Jezebel	78.	Golden Rule
39.	Elijah	79.	Palm Sunday
40.	Elisha	80.	Easter
41.	Jehu	81.	Jerusalem
42.	Samaria	82.	Stephen
43.	Assyria	83.	Jewish
44.	Ruth and Esther	84.	Tarsus
45.	Naomi	85.	Roman
46.	Job	86.	Tent Making
47.	Jonah	87.	Greek, Hebrew
48.	Esther	88.	Damascus Road
49.	Nebuchadnezzar	89.	Philip
50.	Nehemiah	90.	Ephesus
51.	Isaiah	91.	Barnabas
52.	Any two	92.	Lystra
53.	39	93.	Aquila, Priscilla
N.T.		94.	Damascus
54.	Malachi	95.	Cyprus
55.	27	96.	Antioch
56.	John the Baptist	97.	Paul
57.	Herod	98.	Earthquake
58.	Mary	99.	Jerusalem
59.	Hebrew	100.	Paul
60.	Bethlehem	101.	Luke
61.	Jordan	102.	Luke
62.	Twelve	103.	Malta
63.	Peter, Andrew	104.	Three Months
64.	Peter	105.	Luke
65.	John	106.	Timothy
66.	Thomas	107.	Paul
67.	Matthew	108.	Corinth
68.	Judas	109.	Rome
69.	Nicodemus	110.	Nicea
70.	Martha	111.	Antioch
71.	Mary	112.	None
72.	Zacchaeus	113.	Greek
73.	Pilate	114.	1900
74.	Mary Magdalene	115.	The Bible
75.	Joseph of Arimathaea		

FORTUNES

Ask each player to select a number at random between one and twenty-four. The fortune for each number is indicated by counting off the following lines. For example No. 5 would be "thief," No. 15, "servant girl," etc.

"Rich man, poor man, beggar man, thief,
Doctor, lawyer, merchant, chief.

Rich girl, poor girl, beggar girl, crook
Schoolgirl, 'phone girl, servant, cook.

This year, next year, no year at all.
Big house, little house, hotel, hall.

Apple Seed Fortune.

The number of seeds found in an apple serves to indicate the fortune of the player as follows:

"One I love, two, I love,
Three, I love, I say;
Four I love with all my heart;
Five I cast away;
Six, he loves, seven, she loves;
Eight, they both agree;
Nine, he comes; ten, he tarries;
Eleven he courts; twelve, he marries."

Color Fortunes.

Place slips of objects of various colors, as follows, in a box or hat. Players draw at random and the following fortunes are indicated:

- | | |
|----------------------|-------------------------|
| 1. Take the white | 2. Draw the red |
| You'll fall tonight. | Never wed |
| 3. Win the blue | 4. Snatch the green |
| Lovers true. | A partner mean. |
| 5. Into the black | 6. Choose the brown |
| Narry a smack. | Seek cap and gown. |
| 7. Choose yellow | 8. If you draw pink |
| Lucky fellow. | You'd better think. |
| 9. If orange you win | 10. A purple hue |
| Homely as sin. | Your choice you'll rue. |

Stage Coach.

Equipment—A list of parts of a stage coach, equipment, and passengers, such as:

Wheels	Brake	White Horse
Bridle	Whip	Black Horse
Harness	Seat	Dashboard
Springs	Window	Foot Warmer
Cushion	Lap Robe	Suit Case
Cranky Old Gentleman		Cane
Young College Girl		Parasol
Maiden Lady		Canary Bird
Young Farmer		Hat Box
Sack of Apples, Newspaper, etc., etc.		

Formation—Players are seated in a circle. One extra player is chosen as "Story Teller" and gives each player in the circle a name from a list such as the above. The same name may be given to more than one player if the circle is very large.

A story is made up by the "Story Teller," in which he brings in as many references as possible to the passengers, parts and equipment. As each name is mentioned the player who represents that part must stand quickly, whirl around once and sit down.

If the "Story Teller" should bring in the words "and the stage coach upset," all the players change seats, and the "Story Teller" tries to get one of the seats. The player left without a seat takes up the story, and the game continues.

Bottle Fortunes.

Players sit or stand in a circle. One person is "It" in the center and has a bottle (milk or pop bottle will do). "It" spins the bottle and while it is spinning asks some questions, such as: Who has the prettiest eyes? Who took . . . home last night? Who has received the most proposals? Who has the biggest ears, etc.

The player toward whom the neck of the bottle points becomes "It" and asks one question.

No, Sir, Not I, Sir.

Formation—The players stand in a close circle and are numbered consecutively. A "King" is elected and stands in the center.

The "King" starts the game and the conversation is as follows:

King—"The King has lost his considering cap, and doesn't know where to find it; some say this and some say that but I say—Number 1 has it; 1-2-3-4-5.

No. 1—Who, sir, I, sir?

King—Yes, sir, you, sir.

No. 1—No, sir, not I, sir.

King—Who then, sir?

No. 1—Number 7, sir. 1-2-3-4-5.

No. 7—Who, sir, I, sir?

King—Yes, sir, you, sir.

No. 7—No, sir, not I, sir.

King—Who then, sir?

No. 7—Number 12, sir. 1-2-3-4-5 and so on.

Any player who fails to respond before the questioner counts five must exchange places with the king.

Var.—The players may all sit in a line with the king at the head, and each player who calls another number then becomes the questioner. Those who fail to respond quickly go to the foot of the line. The king starts the game off each time a player is sent to the foot of the line.

An enjoyable game for a lively bunch.

Hiram and Mirandy.

Formation—Players stand in a close circle with hands joined. A girl and a young man go inside and the young man is blindfolded.

Game—The young man calls out "Mirandy" from time to time and she must answer, "Yes, Hiram," immediately. When Hiram succeeds in tagging Mirandy, she chooses a new Hiram, he chooses a new Mirandy, and the game goes on.

Dumb Crambo.

Formation—The players are divided into two groups, one of which leaves the room. The remaining group selects some verb (such as sing), to be guessed by the other group.

The group outside is then told a word that rhymes with the chosen word (such as spring), whereupon they decide on a word which they think might be the right one, enter the room and act it out without speaking a single word.

If the inside group sees that the correct word has been guessed, they clap. If not they hiss. When the word has been correctly guessed the sides change places.

Teakettle.

One player is selected to leave the room. The remaining players decide on some word which has a double meaning (such as Pane, Pain).

The absent player is called in and each player in turn must ask him a question, using the word "teakettle" instead of the word which was selected; such as "Did you ever throw a rock thru a teakettle?" (pane), or "Did you ever have a teakettle (pain) in your head?"

The player whose sentence gives away the "teakettle" word becomes it and leaves the room.

Following are a few suggested words:

Vane	Kid	Fast
Pale	Pair	Sew
Bow	Pour	Case
Ball	Fire	Powder
Fly	Roll	Sea
Can	Walk	Watch
Lie	Duck	

Cross Questions.

Equipment—Provide a blank slip and pencil for each player.

Formation—Players sit in two lines facing each other; (those directly opposite being partners). A Leader for each line distributes the slips and pencils.

Game—Players in one row are directed to write personal questions on their slips. Players in the opposite row are asked to write affirmative statements.

The slips from each line are then collected in a hat and distributed to the opposite line. The first player in the line having the questions asks the question on his slip and it is answered from the slip held by his partner.

Romances.

Supply each player with a pencil and paper. Ask everyone to write the statements you call for (in the first column).

1. A Name.....What is your lover's name?
2. A distant place...Where did you meet?
3. An ageHow old is she (he)?
4. A length of time..How long have you been engaged?
5. A reasonWhy did you propose?
6. A numberHow many other proposals have you received?
7. Yes or no.....Is she (he) conceited?
8. A colorWhat color are her (his) eyes?
9. A sizeWhat size shoes?
10. A sum of money..How much will you have for spending money?
11. A habitWhat is your worst fault?
12. A virtueWhat is your redeeming virtue?
13. A songWhat will they play for a wedding march?
14. A nearby place...Where will the honeymoon be spent?
15. A mottoWhat will be the guiding principle of your life?

When the statements have been written, each player in turn reads his answers to the questions you ask (the list on the right).

The above list may be varied or enlarged.

Domestic Science.

Formation—Girls stand in a line or circle, each holding a large card or paper. Men, pencil in hand, line up facing the girls.

Game—At the starting signal, each man writes down on his partner's card all the household articles he can think of which begin with the letter A. (Such as Aprons, Almanac, Alarm Clock, Album, Apples, etc.)

After one-half minute a whistle is blown and each man moves to the next girl to the right and begins writing articles beginning with the letter B on her card. The game continues, the men moving to the next partner and using the next letter. More time may be given on some letters than others.

The girl with the longest list of articles is the winner.

Consequences.

Equipment—A long slip and pencil for each player. The leader holds the following list of statements:

1. Write an adjective to describe a man.
2. Write a man's name.
3. An adjective to describe a girl.
4. A girl's name.
5. Where they met.
6. When they met.
7. What he wore.
8. What she wore.
9. What he said.
10. What she said.
11. What the world said.
12. The consequence.

Game—Each player writes the first statement which is read, at the top of his slip, then folds it down and passes the slip to the right. The second statement is written beneath the first, folded down, and passed on. When the list is completed, each slip is passed once more, and the players all read the complete stories they hold.

Extra! Extra!

Divide the crowd into a number of groups and seat them around tables. An assignment is given to each group, of some section of a newspaper which they are to write up. If possible secure a leader for each group in advance. Provide each table with liberal supplies of paper and pencils. The following sections may be assigned to the different groups:

1. Local News, Society.
2. Editorials and Jokes.
3. Foreign News, Travel.
4. Rural News, Stock Market.
5. Personals.
6. Sports.
7. Housekeepers' Page, including
 - (a) Beauty Hints, (b) Fashions,
 - (c) Advice to the Lovelorn, (d) Radio News, (e) Bedtime Story, etc.
8. Advertisements, Comic Section, etc.

After 20 or 30 minutes' preparation, bring the groups together and have each departmental editor read aloud the section his group has prepared.

This activity is of great practical value as well as the source of much enjoyment.

Musical Hypnotism.

A versatile pianist is required for this game. One player is sent from the room, while the others decide on some simple action for him to carry out.

He returns and is told that the music will indicate just what he is to do. It will be played loud and fast as he approaches the thing he is supposed to do, and slow and soft as he gets away from it. The music continues until he completes the action.

For instance, the crowd might decide for him to: Take a flower from a vase and hand it to a certain guest, or to take a cushion from a corner and place it behind someone

Illustrated Autobiography.

Equipment—Prepare in advance a small booklet made of folded note paper, bound in a colored cover. On the cover write the title “The Autobiography of.....” At the top of the pages write a series of headings such as:

- “My First Picture”
- “Childhood Joys”
- “School Days”
- “Early Ambitions”
- “My Greatest Enjoyment”
- “The Worst Blunder”
- “The First Date”
- “Where My Money Went”
- “Honeymoon Travels”
- “Declining Days”

Seat the players around tables supplied with scissors, paste, and a number of illustrated magazines and colored advertisements.

Each player searches for pictures which may be pasted on the various pages to best illustrate the various stages of his life. Quotations may be added beneath the illustrations. A vote is taken on the most attractive autobiography.

Tune Guessing.

Equipment—(1) For the pianist, prepare in advance a numbered list of familiar songs or hymns, of which she can readily play a few notes. (2) For the players, provide slips of paper and pencils.

Game—The players are instructed to write numbers from 1 to 25 down the left side of the paper. Number 1 is announced by the leader, a few notes are played by the pianist, and the players all write down the name of song or tune which they think was played.

When the list has been finished the leader may read the correct titles for comparison.

By varying the type of song, the game may be played again and again. (1) Popular Songs, (2) Folk Songs, (3) Negro Melodies, (4) Grand Opera, (5) Love Songs, (6) College Songs, (7) Hymns.

Indoor Golf.

Equipment—Ten waste baskets (or boxes of various sizes), numbered 1 to 10 are placed at various spots several yards apart about the room. Baskets may be placed in spots difficult to reach, or behind obstacles. A Bean Bag is provided for each player.

Game—Starting at a home base (zero), each player in turn tosses his bean bag at Basket No. 1, taking as many shots as are needed to put it in. From No. 1, the bag is tossed to Basket No. 2, each player following in turn.

Score—A count is kept by each player of the number of throws it takes him to make each basket. The one is winner who makes all the baskets with the fewest number of throws.

Musical Wedding.

Directions: Prepare mimeographed copies of the following story, leaving blank space for the italicized words. Provide a copy and pencil to each guest. Read the story and have the songs indicated played by the pianist. The player with most titles correct is winner.

"It was a very *Lovely Evening*, when *Juanita* and *Charlie My Boy* were married *Down by the Old Mill Stream* while the *Wedding March* was played by *Sweet Adeline*. They were married at *Three o'Clock in the Morning*, and were attended by *Yankee Doodle* and *Sweet Genevieve*. On their honeymoon they sailed down *The Swanee River* and saw *America the Beautiful*, and after following *The Trail of the Lonesome Pine* they crossed *London Bridge* and finally reached *Maryland, My Maryland*. After a happy month they *Followed the Swallow Back Home*. They were met by *Old Black Joe* who drove them across the hills to their *Old Kentucky Home* where they had their first quarrel because he left her *All Alone in The Evening by the Moonlight* while he and *Loving Sam* were down on the corner singing *Hail, Hail, the Gang's All Here*. Then *Juanita* went back to *The Old Folks at Home* and *Charlie* said, 'I suppose *It's all Over Now*', but he wired '*I Love You Truly*' and she replied '*Pack Up Your*

Troubles, and meet your *Kentucky Babe in Dixie.*' He met her *In the Gloaming*, they started back for their own *Home Sweet Home* and from that time on life for them was one *Perfect Day* after another. Each Sunday they went to *The Little Brown Church in the Vale* and even after Father Time had sprinkled *Silver Threads among the Gold*, their romance was just a continuation of *Love's Old Sweet Song.*"

Dress Parade.

Divide the players in couples. Provide each couple with newspapers and several toothpicks. Allow fifteen minutes for the couples to prepare themselves costumes. Then have a dress parade and award a prize to the best costumed couple.

—H. G.

Love Letters.

Six players are seated around a table. Each table is provided with scissors, paste (mucilage or glue), a newspaper or old magazine, and sheets of typewriter paper.

Each group is instructed to compose a love letter, using only phrases and sentences which may be cut out of the newspaper or magazine. A prize may be awarded to the group composing the best letter.

Candle Bowling.

Equipment—A board on which ten candles have been arranged like ten pins:



The candles are lighted and contestants blow them out, scoring the same as in bowling. Each contestant is given two blows. When all the candles are extinguished in one blow it counts a strike; in two breaths a spare.

The distance from the candles should be agreed on in advance, according to the blowing power of the contestants. A chin rest should be provided, to prevent some players from reaching nearer than others. Five frames is a good lung exerciser.

—Loyal M. Thompson, Lacon, Ill.

Human Checkers.

Place 7 chairs in a row and seat 3 boys and 3 girls as indicated: B-B-B-O-G-G-G. The object of the game is to move the boys and the girls to opposite seats, like checkers, moving or jumping one at a time. No player may move backward. All may start over again if they get stuck. The final result will be: G-G-G-O-B-B-B.

Fix rows of 6 for the entire crowd and have them race to win. Chairs may be placed back to back for two groups. A good competitive game.

(Hint to readers—Always keep boys and girls alternate, move consecutively. It works out easily with practice but it is difficult for beginners. The moves need not alternate.)

Sign Writing.

Equipment—A stick or umbrella to use as a wand, and one or more helpers, who know the mystery.

The magician sends his helper out of the room, and the group decide on some short, active verb (jump, sing, run, hop, etc.), which verb the magician's helper will act out.

The helper is called in and the magician writes out the word in magic writing on the floor, with many elaborate flourishes, making an occasional tap and a few remarks. Then to the mystery of the audience the helper will act out the word.

For example the chosen word was "smile." When the helper returned, the magician might say: "Stand right where you are please." (S); "Much concentration is required." (M); Three taps on the floor (I); "Listen very carefully." (L); and two taps (E). The helper will then SMILE in every direction.

Explanation—The flourishes are meaningless. Vowels A-E-I-O- and U are represented by 1-2-3-4-5 taps on the floor. Consonants are revealed by the first letter in every sentence spoken by the magician.

Players who think they know the stunt are invited then to go out with the helper and try to guess the next word.

Book Magic.

Any number of objects arranged in line are numbered (mentally) by the performers. One of the players leaves the room. The spectators designate one of the objects, which the absent player is to guess on his return. He returns and the performer points to the objects apparently at random asking each time: "Is it this one?"

The code is: The number chosen is indicated by the order in which it ■ pointed out. If No. 3 was indicated, the performer must point to No. ■ on the THIRD try. If No. 2, on the second try. Thus if No. 5 is designated, he may point to No. 2, 3, 1, 4 but the 5th try must point to No. ■

A little practice by confederates will make the trick very mysterious. For variation the performers may reverse the order of numbering on signal.

Mind Reading.

Equipment—Small slips of paper, identical in shape and size. Pencils are provided for the players.

Players are asked to write the name of some object or place on their slip, fold it carefully over and deposit it in the hat.

The mind reader draws these slips from the box, rubs them against his forehead and without opening them names what was written.

The first time he names the object he himself wrote, then opens the slip as if to confirm his reading, remembering what was written, to give as the contents of the second slip he draws. Each time after the first he asks who wrote the object he names.

The trick is in keeping just one slip ahead. He must take care to select his own slip as the last.

TRICKS

Tricks, sells and stunts, at certain times and places are good fun. *Use discretion.* Never pull tricks on a strange crowd. Choose the victims with care. It is no fun to pull a trick on a backward or sensitive person. Save them for the popular or over bold players. A type of stunt perfectly in order at an initiation is often out of place at a party.

Party Line.

A long string is required. Two actors who know the trick hold the ends and prepare to carry on a "phone" conversation. Players hold the string between the teeth, to listen in on the conversation. After a short conversation between the actors at each end of the string, one asks the other, "What do you have there?" "A whole string of suckers."

Whom You Love.

Two or three victims are selected and taken from the room. A "queen" is seated on a throne. The first victim is brought in and kneeling at the feet of the queen promises to tell nothing but the truth. The queen then commands him to say "Whom You Love the Best." After a suitable confession has been obtained, the victim is informed that you only ask him to say the words "whom you love the best."

On the Floor.

Two chairs are placed two feet apart, and a blanket or canvas stretched between to cover them both. A king and queen sit on the two chairs. A victim is brought into the room and

is told he will be presented to the King and Queen. They tell him to sit between them, upon which they both rise (to permit him to sit on the floor).

Handshake Trick.

(While players are coming.) Each guest is met at the door with the request that he meet the King and Queen of Sheba. The guest is first formally presented to the king, who shakes hands very cordially and then requests the guest to meet the Queen. When the guest extends his hand to shake the outstretched hand of the queen, the king steps forward and shakes her hand, leaving the guest with outstretched hand and foolish feelings.

Portrait Painting.

Select two or three of the largest men and blindfold each. Close the right hand into a fist and place it back up in the curve of the left elbow and tell the victims to hold that position. Then wrap a towel around the wrist and drape it over the arm to represent a baby's dress. Fold a handkerchief over the top of the fist to represent a cap. Then with crayon or colored chalk, paint eyes, nose and mouth on the back of the fist and remove the blindfolds. The men will be much amazed to find themselves rocking a little baby.

At the Dentist's.

Bring in the patients one at a time, blindfold them and seat them in a deep chair which is tilted backward and held by two assistants. Ask the patient if he wishes gold, silver or enamel fillings. If gold, use pepper—silver, use salt—enamel, use sugar. Next,

Aeroplane Ride.

A table leaf or other stout board is placed on a support an inch or two from the floor. At each end a player stands ready to lift it, and on each side is an assistant to help the passenger keep his balance.

A victim is brought in blindfolded and helped up on the board. He places his hands lightly on the shoulders of the players on each side, and is told to prepare for a ride in the air.

The board is lifted about an inch by the players at the end, and to produce the impression of further rising the players on each side stoop toward the floor. After being told to duck to keep from striking the ceiling, an assistant from behind taps the passenger lightly on the head with a broom and someone shouts "Jump." The jump of a few inches is usually quite harmless.

Napkin Trick.

(For after dinner.) Announce that you will tell everyone's fortune. Guests are instructed to fold their napkins in the precise manner you do. Then have each one put a designated corner between the teeth and try to make an impression on the cloth. Then remark, "That shows you bite easily" (or "Bite, suckers, bite").

Do You See?

Players are taken in to a fortune teller one at a time. She takes the left hand and after examining it carefully asks, "Do you see that line?" and pointing to another, "Do you see that line?" Finally she asks, "Do you know what that means?" "No." "It shows that you are not blind." Next.

Var.—Palm Read. Players go into a dark booth to have their palms "read." A hidden player takes the hand and marks the palm liberally with red paint or crayon.

Something New.

Offer to exhibit something that has never been seen before and will never be seen again. Then pull a large walnut or peanut from your pocket, crack it, and ask if the kernel has ever been seen before. Then eat the kernel and ask if it will ever be seen again.

Star Gazing.

Bring in the victims one at a time. The victim lies down on the floor and his head is covered with a coat. The sleeve is held open and he is asked if he can see any stars. If not, pour a thimbleful of water down the sleeve.

Statuary.

A number of victims are taken from the room. One is brought in and told to arrange some boy and girl in a pose for any kind of statue he desires. ("Nine times out of ten, he will have the boy on his knees proposing to the girl or some equally foolish position.") The victim is then told to take the place of the other fellow.

A girl is next brought in and told to rearrange the statues after which she is instructed to take the girl's place, and so on.

Just One Word.

Place the following letters in any order, on the wall or floor:

D-E-J-N-O-O-R-S-T-U-W

Ask the players to rearrange the letters to spell "just one word." If they give up, rearrange the letters to spell the three words, "Just One Word."

Black Sheep.

Bring victims one at a time into the room, blindfold, and instruct each to repeat "Baa-Baa-Black Sheep" just as you do. Tell him it was not quite right and to do it again, and to open his mouth more. The third time, throw a little salt in his mouth.

Unusual Objects.

Pencils and paper are distributed and each player is instructed to draw six lines down the page and six across, to form 25 squares.

A word of five letters is then selected by the crowd, and one letter of this word is written in each square in the top row. For example, the word M-A-T-C-H. The crowd then select four subjects such as (1) a food, (2) a flower, (3) a place, (4) a girl's name. These four subjects are then written to the left of the remaining four rows of squares.

At a starting signal each player starts to fill in the squares. The first row of squares would be filled with the names of five foods beginning respectively with the letters M-A-T-C-H, (such as Macaroni, Apple, Tomato, Cabbage, Ham). The next row with flowers (Milkweed, Aster, Tulip, Chrysanthemum, Hepatica). The third row with names of places, and the fourth names of persons.

After a reasonable time, a halt is called and the score is computed. The leader calls for the flowers under M. Each player having a flower beginning with M, which no one else had thought of receives 10 points. If only 2 persons have the same, each scores 5 points. If 3 or more have the same, it does not score. The number of points made on each subject is placed at the right end of the line. The one having the largest total is winner. This game is capable of almost endless variation to suit the need of the group.

Nina R. Gano, Clinton, N. J.

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MENTAL RECREATION

For those whose daily work is predominantly physical, mental recreation will be the most refreshing, and by adding a social stimulus, some of the activities with a mental emphasis may well be included in every recreation program.

Many of the games requiring pencil and paper tend to be unsocial and are limited in their usefulness, but the same games may be used orally with great profit. For instance, the Motor Romance (M-10) is much more enjoyable when used as a responsive reading than as a written quiz.

Every Recreation Leader should continually search for entertainment values in Educational material and for educational values in all recreational materials.

Ghosts.

This game goes by a variety of names and may be played with pleasure by a small group for hours.

The object of the game is to add a letter, without completing any word. One of the players starts the game by giving a letter. The next player in line, thinking of some word beginning with that letter, gives a second letter, being careful, however, not to complete a word.

For instance, the first letter might be C. The second player thinking of "can" might add C-A. To avoid completing a word, the third player might add C-A-M. The fourth player might think of "Camouflage" and add C-A-M-O and so on.

The player who is forced to complete a word is penalized in some manner, such as being called "a third of a ghost" for the first time, two-thirds of a ghost the second, and out of the game on the third. Any player may be challenged if it sounds as tho he has no word in mind.

Telegrams.

Provide each player with a telegram blank and a pencil. Announce a ten letter word such as "R-E-C-R-E-A-T-I-O-N" or "V-A-L-E-N-T-I-N-E-S," or some word of particular significance to the group present. Each player then writes a telegram, the words of which begin with the letters of the selected word, taken in proper order. Telegrams are read, or a prize is awarded to the best.

Chronology.

Rearrange the following names in their proper historical order.

Names	Key	Key
Socrates	B.C.	469— (4)
Julius Caesar	B.C.	100— (5)
Abraham	B.C.	2000— (1)
Solomon	B.C.	1000— (3)
Moses	B.C.	1500— (2)
Columbus		1445— (9)
Napoleon		1769— (13)
Mohomet		570— (7)
Shakespeare		1564— (11)
Washington		1732— (12)
Luther		1438— (10)
St. Paul	A.D.	1— (6)
Lincoln		1809— (14)
Wilson		1857— (15)
Joan of Arc		1412— (8)

Snap Words.

Equipment—The leader holds two or three alphabets of letters on cards, well mixed and faced downward.

The leader calls for some name, such as "A bird," "A vegetable," "A fruit," "A city," etc., and holds up in sight of the crowd, one of the cards. The player who first responds with the desired name beginning with the letter on the card, receives the card. If no one responds within 5 seconds the card is returned to the pile. Player with most cards wins.

Famous Persons.

What persons or characters are associated with the following objects:

- | | |
|-----------------------------|-----------------|
| 1. A Rainbow | Noah |
| 2. A Kite | Franklin |
| 3. Pillar of Salt..... | Lots Wife |
| 4. A Foot Print..... | Robinson Crusoe |
| 5. Coat of Many Colors..... | Joseph |
| 6. A Silver Lamp..... | Aladdin |
| 7. A Whale | Jonah |
| 8. A Glass Slipper..... | Cinderella |
| 9. A Sling Shot..... | David |
| 10. An Apple..... | William Tell |
| 11. Pound of Flesh..... | Shylock |
| 12. Mess of Pottage..... | Esau |
| 13. Snakes | St. Patrick |
| 14. A Muddy Cloak..... | Raleigh |
| 15. Long Hair | Sampson |
| 16. A Looking Glass..... | Alice in W. |
| 17. Steamboat | Robert Fulton |
| 18. A Wolf..... | Red Riding Hood |
| 19. A Spider Web..... | Robert Bruce |
| 20. Pomegranate Seed | Proserpina |
| 21. A Locked Door..... | Bluebeard |
| 22. Bulrushes | Moses |
| 23. A Cotton Gin..... | Eli Whitney |
| 24. A Hatchet | Washington |
| 25. A Home-spun Suit..... | Lincoln |

Note—The above list may be used as a pencil and paper game. It is much more enjoyable if the questions are asked one at a time and the response given by the entire group. It is also entertaining to have one of the players tell briefly the story associated with the object.

Examination.

Players are seated in a circle. The "teacher" asks each one in turn to name what he will wear when he takes his examination.

Those who happen to name something worn by their right hand neighbor "pass." The others are all "flunked" each time until they catch on to the fact that those who pass always name something worn by their right hand neighbor.

Out West.

Players are seated in a circle. The leader announces that on the trip they are about to take "out West" each player may select one article to take along.

Someone is designated to start and everyone follows his example and names one article he will take along.

For example: No. 1 takes a lamp; No. ■ a toothbrush; No. 3 a cow, etc. When all have named an article, the leader asks No. 1 to tell what he will do with his article out West. No. 1 might say, "I will light my lamp"—No. ■ must repeat, "I will light my toothbrush"; No. 3, "My cow," etc.

When this has been done around the circle, No. 2 announces what he will do with his article, and so it goes, all the players using their articles and repeating the action named.

T-Party.

Answer with words ending in "ty":

The best policy.....	Hones-ty
The soul of wit.....	Brevi-ty
Which never faileth.....	Chari-ty
What killed a cat.....	Curiosi-ty
Mother of invention.....	Necessi-ty
Heat, power, and light.....	Electrici-ty
The Four Hundred.....	Socie-ty
Forever and ever.....	Eterni-ty
A national possession.....	Liber-ty
The spice of life.....	Varie-ty
Pleasing to the eye.....	Beau-ty
First and always.....	Safe-ty
With great speed.....	Veloci-ty
Brotherhood	Fraterni-ty
Where we all live.....	Communi-ty
An accompaniment of age.....	Digni-ty
What we have been enjoying	

SOCIABILI-TY

Quick-Wits.

A number of games usually used with pencil and paper will be found more enjoyable if used orally.

For instance, use the following as a responsive reading—the players respond with the word in parenthesis:

A MOTOR ROMANCE

Alice and her beau one day
Went riding in his—(Chevrolet).
Her beau was fat, his name was Frank,
And he was somewhat of a—(crank).
It was too bad he wasn't smarter,
But he couldn't work the—(starter).
She showed him how, the little dear,
And also how to shift the—(gear).
Away they went, but something broke;
'Twas just a measly little—(spoke).
He fixed it with a piece of wire;
Then something popped—it was a—(tire).
'Twas mended soon, but next ker-flop
They struck a branch and smashed the—(top).
"Dear me," cried Alice. "That's too much!"
Then something happened to the—(clutch).
And next, poor Frank, unlucky dub,
Just grazed a rock and mashed a—(hub).
They crossed a brook but missed the ford,
And sank down to the—(running board).
"Oh Frank," cried Alice with a squeal,
"I think we're going to lose a—(wheel)." "
They climbed a hill, and then 'twas seen
The tank contained no—(gasoline).
They coasted downward toward the lake,
But Frankie couldn't work the—(brake).
They struck a post a moment later
That almost wrecked the—(radiator).
So both climbed out and poor old Frank
Bought gasoline and filled the—(tank).
And gathered up from road and field
The fragments of the broken—(shield).
They fixed the engine tight and snug
And had to use a new—(spark plug).
Just then he slapped at a mosquito,
And dropped a wrench on the—(magneto).
'Twas useless then to sweat and toil,
Nothing would run except the—(oil).
They journeyed home with Frankie pushin'
While Alice sobbed upon a—(cushion).
So poor Frank's hopes were doomed to blight,
And Alice married—(Willy-S. Knight).

"Old Sayings."

As poor as a.....	church mouse
As thin as a.....	rail
As fat as a.....	pig
As rough as a.....	gale
As brave as a.....	lion
As spry as a.....	cat
As bright as a.....	dollar
As weak as a.....	rat
As proud as a.....	peacock
As sly as a.....	fox
As mad as a.....	March hare
As strong as an.....	ox
As fair as a.....	lily
As empty as	air
As rich as old.....	Croesus
As cross as a.....	bear
As pure as an.....	angel
As neat as a.....	pin
As quick as	lightning
As ugly as	sin
As dead as a.....	door nail
As white as a.....	sheet
As flat as a.....	pan cake
As red as a.....	beet
As crazy as a.....	loon
As black as your.....	hat
As brown as a.....	nut
As blind as a.....	bat
As mean as a.....	miser
As full as a.....	tick
As plump as a.....	partridge
As sharp as a.....	stick
As clean as a.....	whistle
As dark as a.....	pall
As hard as	flint
As bitter as	gall
As fine as a.....	fiddle
As clear as a.....	bell
As dry as a.....	bone
As deep as a.....	well
As light as a.....	feather
As firm as a.....	rock
As stiff as a.....	poker
As calm as a.....	clock
As green as	grass
As busy as a.....	bee

Which one of these sayings
describes you and me?

Reversible Words.

Fill the first blank in each sentence with a word which can be reversed in spelling and used to fill the second blank in the same sentence.

1. Deliver me from the enemies who have reviled me.
2. Open the lid with a _____ and _____ in the good things stored in the box. (Lever, Revel.)
3. A _____ lawn was in front of the house and a _____ field was behind it. (Level, Level.)
4. The _____ tempted him when he _____ in the city. (Devil, Lived.)
5. Strive not to _____ an _____ life. (Live, Evil.)
6. The _____ shone every night but the _____ worried me. (Stars, Rats.)
7. There is a _____ for opening the lock of the _____. (Reward, Drawer.)
8. He _____ a cloth over the _____. (Laid, Dial.)
9. The _____ said he laid the _____ on the fence. (Liar, Rail.)
10. Two streams _____ near the den of the _____. (Flow, Wolf.)

"Doublets"—A Word-Puzzle

By Lewis Carroll

Rules:

The rules of the Puzzle are simple enough. Two words are proposed, of the same length; and the Puzzle consists in linking these together by interposing other words, each of which shall differ from the next word *in one letter only*. That is to say, one letter may be changed in one of the given words, than one letter in the word so obtained, and so on, till we arrive at the other given word. The letters must not be interchanged among themselves, but each must keep to its own place. Call the two given words "a Doublet", the interposed words "Links", and the entire series "a Chain", of which I here append examples:

REST	Loft	PIG	Sag	HEAD	tell
Lest	Soft	Big	Say	heal	tall
Lost	SOFA	Bag	STY	teal	TAIL

The easiest "Doublets" are those in which the consonants in one word answer to consonants in the other, and the vowels to vowels; "head" and "tail" constitute a Doublet of this kind. Where this is not the case, as in "head" and "hare", the first thing to be done is to transform one member of the Doublet into a word whose consonants and vowels shall answer to those in the other member (e. g., "head, herd, here,") after which there is seldom much difficulty in completing the "chain". A chain must not contain any word twice over.

Doublets	Links Needed
Drive <i>Pig</i> into <i>Sty</i>	4
Change <i>Sad</i> to <i>Fun</i>	3
Make <i>Wheat</i> into <i>Bread</i>	6
Dip <i>Pen</i> into <i>Ink</i>	5
Change <i>Tears</i> into <i>Smile</i>	5
Change <i>Wet</i> to <i>Dry</i>	3
<i>Pitch Tents</i>	5
Cover <i>Eye</i> with <i>Lid</i>	3
Prove <i>Pity</i> to be <i>Good</i>	6
Turn <i>Poor</i> into <i>Rich</i>	5
Prove <i>Raven</i> to be <i>Miser</i>	3
Change <i>Oat</i> to <i>Rye</i>	3
Get <i>Wood</i> from <i>Tree</i>	7
Prove <i>Grass</i> to be <i>Green</i>	7
Evolve <i>Man</i> from <i>Ape</i>	5
Make <i>Flour</i> into <i>Bread</i>	5
Make <i>Tea</i> <i>Hot</i>	3
Run <i>Comb</i> into <i>Hair</i>	6
Change <i>Elm</i> into <i>Oak</i>	7
Place <i>Beans</i> on <i>Shelf</i>	7
<i>Hook Fish</i>	6
Stow <i>Furies</i> in <i>Barrel</i>	5
Get <i>Coal</i> from <i>Mine</i>	5
Change <i>Blue</i> to <i>Pink</i>	8
Change <i>Black</i> to <i>White</i>	6
Change <i>Fish</i> to <i>Bird</i>	4
Sell <i>Shoes</i> for <i>Crust</i>	6
<i>Rest on Sofa</i>	4
<i>Caress Parent</i>	2
Save <i>Lamb</i> from <i>Lion</i>	2
Crown <i>Tiger</i> with <i>Roses</i>	5
Put <i>Loaf</i> into <i>Oven</i>	9
Make <i>Bread</i> into <i>Toast</i>	6
<i>Why Not?</i>	3
Turn <i>Witch</i> into <i>Fairy</i>	112

—Adapted by John S. Marshall.

Letter List.

- | | | |
|------------------------|--|--|
| 1. Man's Name | | |
| 2. Woman's Name | | |
| 3. Beast | | |
| 4. Bird | | |
| 5. Fish | | |
| 6. Insect or Reptile | | |
| 7. Flower or Fruit | | |
| 8. Tree or Shrub | | |
| 9. Mineral | | |
| 10. Liquid | | |
| 11. Color | | |
| 12. Foreign Town | | |
| 13. Author or Poet | | |
| 14. Artist or Composer | | |
| 15. Book or Quotation | | |

The group agrees upon a *letter* (use easy ones first M, C, D, T, etc.) as the initial letter for each of above. A time limit is given—15 minutes at least—at the end of which, one person reads his list. If any answer is *duplicated* it is crossed out by all having the same answer. Each one in turn reads his list and compares with the remainder. The object of the game is to secure the greatest number of answers (*only one answer to each number*) not duplicated. Frequently the simple word slips through (such as "Cat," "Cow," etc.) because everyone else is afraid to use it on account of its ease of selection. We suggest that this game is best suited for relatively small groups (6-8).

Six Long.

Give out sheets of paper containing a list of things which must be given in six letter words. In any group all papers will be different so the winning person or group is the one having a complete list first. Some of the examples we used were.

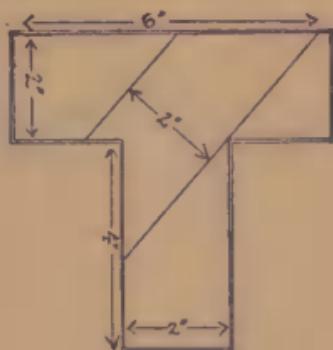
1. A flower (Lilac).
2. A fruit (Orange).
3. A city (Boston).
4. A country (Russia).
5. Boy's name (Robert).
6. Girl's name (Stella).
7. Great man (Hoover).
8. Great woman (Addams).
9. Tree (Walnut).

The Counterfeit Bill.

A stranger called at a shoe store and bought a pair of boots costing six dollars, in payment for which he tendered a twenty dollar bill. The shoemaker could not change the note and sent his boy across the street to a tailor shop and changed it into small bills, from which he gave his customer his fourteen dollars change. The stranger disappeared, when it was discovered that the twenty-dollar bill was counterfeit, and of course the shoemaker had to make it good to the tailor. Now the question is, how much did the shoemaker lose?

The "T" Puzzle.

Make a number of cardboard puzzles 2x6 inches in the shape of a "T" as illustrated.



Cut on the bias into 4 pieces. The players attempt to fit the four pieces into the letter T. This is one of the simplest, yet most difficult puzzles.

Latin Puzzle.

1. What *will be* the proper thing to do to your bed before making it? *Erit*
2. What kind of chickens are not *good* to eat? *Boni*
3. What is it a giraffe possesses to such an extent that neither you nor I would enjoy? *Neo*
4. How do laboring *men* feel at the end of the day? *Virt*
5. If I tell about a walk one foot wide, what adjective should I use? *Narro*
6. What will a banquet be when Caeser and Cleoro are through with it? *Et*
7. What did the Gauls say when Caesar appeared on the Seine? *Galli*
8. If a man takes longer steps than we do, what do we expect him to do? *Passus*
9. What is the *thing* automobile owners love to do? *Res*
10. A boy recently tore his trousers. What did he need? *Neuper*

—G. V. M.

Dumb Spelling Bee.

Players are lined up in two equal lines in the usual way for a spelling contest.

Game. Words are called by the leader and are spelled in the regular way except that a substitution is made for the vowels:

For "A" the player holds up the right hand.
For "E" the player holds up the left hand.
For "I" the player points to his eyes.
For "O" the player points to his open mouth.
For "U" the player points to another player.

If any of these letters are spoken or the wrong sign given, the player is sent to the foot of the line, or a point may be given to the side for each word correctly spelled. Play for 15 points.

—J. J. W.

What Time Is It?

This is a trick for two players, the leader and his assistant.

Game: The assistant leaves the room and some even hour is decided on by the crowd, for example four o'clock. The assistant returns and asks "What time is it?" to which the leader responds with a sentence, which contains the answer; for example, "Well, I doubt if anyone knows exactly," "FOUR o'clock was chosen," says the assistant.

The key to this trick is very simple. Each of the first 12 letters of the alphabet represents an hour:

1	2	3	4	5	6	7	8	9	10	11	12
A	B	C	D	E	F	G	H	I	J	K	L

and the letter beginning the third word of the leader's answer is to represent the hour decided upon, "D" in the above example. The leader must speak slowly. The key may be changed in many ways.

Tommy's Stocking.

Although Tommy's stocking is really quite wee,
Made up of eight letters as plainly you see,
Yet in it Sue says that she found a small bed (1)
The tooth of a wheel (2) and a government's head (3)
A nautical mile (4) and something to spend, (5)

A metal quite often most easy to bend (6)
 Violation of duty, entire and complete (7)
 An article man has to wear on the feet (8)
 The spirit to blame for most sorrow and woe (9)
 An outfit with soldier or sailor to go (10)
 The beat of a watch (11) a poem set to tune (12)
 What nightingales do by the light of the moon (13)
 A drain without which we would not be content (14)
 And something by which we do things represent (15)
 A notch such as a boy with a penknife may make (16)
 Then, strangely enough, our heaviest weight (17)
 Next, a person indifferent to joy or to grief,
 Who admits no affliction, hence needs no relief (18)
 An instrument with which we may handle a fire
 To make it burn lower or blaze up much higher (19)
 A natural covering endowed with a sense (20)
 And lastly a weapon, a bee's great defense (21)
 As the stocking for Christmas hangs up by the flue
 Spy out, if you're able, the same things as Sue.

The Answers:

1. Cot	8. Sock	15. Sign
2. Cog	9. Gin	16. Nick
3. King	10. Kit	17. Ton
4. Knot	11. Tick	18. Stoic
5. Coin	12. Song	19. Tongue
6. Tin	13. Sing	20. Skin
7. Sin	14. Sink	21. Sting

—B. G. R.

Shorthand Letters.

Answer the following by letters of the alphabet
 which will make a word.

- | | |
|--------------------------|----------------------------|
| 1. Containing nothing | 11. Intemperance XS |
|MT | 12. An image FEG |
| 2. To beholdC | 13. Poorly dressed ... CD |
| 3. An insectB | 14. Not difficult EZ |
| 4. Part of the body....I | 15. Jealousy NV |
| 5. A tentTP | 16. A girl's name.....LC |
| 6. A famous poem.LEG | 17. Another oneKT |
| 7. A numberAT | 18. Literary effort ... SA |
| 8. All rightO.K. | 19. A creeping vine...IV |
| 9. A slang expression.G | 20. To surpassXL |
| 10. A foeNME | —L. M. |

Riddles.

In a small group riddles will furnish entertainment for a short while. Players may be divided in two groups, which take turns in springing a riddle for the other to answer.

A few old ones such as the following will suggest many others:

1. Who was the first man mentioned in the Bible? (Chap. One.)
2. When was paper money first used? (When the dove brought the green back to Noah.)
3. How long did Cain hate his brother? (As long as he was Abel.)
4. What two numbers multiplied together make 7? (7×1 .)
5. What part of the day was Adam born? (A little before Eve.)
6. Why is U the jolliest letter? (It's always in the midst of fun.)
7. What is full of holes but still holds water? (A sponge.)
8. Why would Samson have made a good actor? (He could easily have brought down the house.)
9. Who are the two shortest men in history? (Ne-hi-miah and Bildad the Shu-hite.)
10. How is a bun like the sun? (It rises up in the yeast and goes down behind the vest.)
11. Why is a caterpillar like a hot biscuit? (Because it makes the butterfly.)
12. What were the two smallest things mentioned? (The widow's mite and the wicked flee.)
13. Why is the nose in the middle of the face? (It is the scenter.)
14. What grows larger the more you take from it? (A hole.)
15. What goes around all the time with its head down? (Horseshoe nail.)
16. When was the Auto mentioned in the O. T.? (When Elijah went up on high.)

17. Who was the first electrician?
(Noah--made the ark-light on Mt. Ararat.)
18. Who were two noble-men of Bible times?
(Baron Fig Tree, Lord How Long.)
19. How can fishermen tell the weight of the fish they catch? (By their scales.)
20. Why does a policeman have brass buttons on his coat? (To button up his coat.)
21. What would happen to a man if he swallowed his teaspoon? (He wouldn't be able to stir.)
22. How is a school-room like a flivver?
(A crank in front and a lot of nuts behind.)
23. What occurs once in a minute, twice in a moment, and not once in a thousand years?
(The letter M.)
24. When were preserves first mentioned?
(When Noah preserved the pairs in the Ark.)
25. Why is a tomato the most cowardly vegetable?
(It hits you and runs.)
26. Why is the heart of a tree like a dog's tail?
(Farthest away from the bark.)
27. What is the greatest modern feat of strength?
(Wheeling West Va. on the Ohio River.)
28. What are the two strangest modern happenings?
(A deaf mute picked up a wheel and spoke, and a blind man picked up a hammer and saw.)
29. In what place did a rooster crow where all the world could hear him?
(In the Ark.)
30. Who was the first great financier?
(Noah—he floated a limited company when the whole world was in liquidation.)
31. What woman proved herself an able financier?
(Pharoah's Daughter when she got a little profit from rushes on the bank.)
32. Who was Jonah's guardian?
(The whale that brought him up.)
33. When is a woman deformed?
(When mending stockings her hand is where her foot should be.)
34. How is E like Death?
(The end of life.)

Guessing Proverbs.

Players are seated in one or more circles. One is chosen from each group to be "it" and leaves the room. Meanwhile his group chooses a familiar proverb, each word of which is assigned to someone in the circle. "It" is recalled and told with which player the proverb starts. Each player, in turn, then uses his word in a sentence while "it" tries to guess the proverb.

—L. M.

The Bible Alphabet

- A—Moses' spokesman—(Aaron).
- B—Jacob's favorite son—(Benjamin).
- C—The first murderer—(Cain).
- D—A writer of psalms—(David).
- E—A noble queen—(Esther).
- F—What we must have to be saved—(Faith).
- G—Where Jesus first went after his resurrection—(Galilee).
- H—A woman who prayed for a child—(Hannah).
- I—God's chosen people—(Israelites).
- J—Forerunner of Christ—(John).
- K—Two books of the Old Testament—(Kings).
- L—A beggar who went to heaven—(Lazarus).
- M—A woman who chose the one thing needful—(Mary).
- N—Ruth's mother-in-law—(Naomi).
- O—A minor prophet—(Obadiah).
- P—A woman kind to Paul the apostle—(Priscilla).
- Q—Whom Paul called a brother—(Quartus).
- R—A faithful woman—(Ruth).
- S—A child dedicated to the Lord—(Samuel).
- T—One who knew the Scriptures from a child—(Timothy).
- U—One who put forth his hand to stay the ark and so that God smote him—(Uzzah).
- V—A beautiful queen—(Vashti).
- W—What is applied at baptism?—(Water).
- X—How Christmas should not be spelled—(Xmas).
- Y—Remember now thy Creator in the days of thy—(Youth).
- Z—Father of John the Baptist—(Zacharias).

—M. H.

Bible Puzzle Game.

Formation: Divide the group into small groups of six or ten players. A representative from each group is appointed.

Game: Each group selects the name of some person, thing or incident found in the Bible. The representative appointed in each group goes to another group and answers questions which are asked by all the players in the group. The questions may be such as "Is it in the Old Testament?", "In the New Testament?", "In the Gospels?", "In a Parable?", "Is it the Fatted Calf?", etc., to which questions the representative is permitted to answer only "Yes," "No," or "I don't know."

End: The first group to guess the correct object selected by another group, clap their hands, which gives them first place. After a few minutes are given for the other groups to finish, new representatives are selected and the game goes on. (Ref. M-25.)

—M. W.

Rival Camps.

Formation: The crowd is divided into two equal parts, with a chief in charge of each camp.

Game: Each camp selects some object as its totem to be kept secret from the other camp. One member from each camp is sent to the other camp to be quizzed and the members of the circle question in turn, with questions that can be answered only by "yes" or "no." The truth must be told, and hedging or hesitation is unfair. For younger groups it is well to have a referee to settle disputes or decide about propriety of questions. The camp that first worms out the final affirmative answer wins a captive, not necessarily the one who was being quizzed.

To liven the game, increase the penalty, two for the second game, four for the third, eight for the fourth. In that way a decisive victory can be gained, and a complete camp decamped! The possibilities of this game are limitless. I have participated in games that finally ascertained such highly specialized objects as "so-and-so's" image in a looking glass!

(Ref. M-25.)

—B. G. W.

Lawyer's Puzzle.

Divide the crowd into a number of equal groups, which sit in circles in different corners of the room. Each group selects a representative.

The representatives from the groups all meet in the center of the room and select some object or idea to be guessed. Each of the representatives then goes to another group than his own.

As soon as the representative from another group comes to the circle, all the players shoot questions at him, to which the representative is permitted to answer only, "Yes," "No" or "I don't know."

(For example, the object selected might be the "shadow of the cross on top of St. Peter's in Rome." The players might ask such questions as "Is it an animal? Is it living? Is it in America? etc.")

The group which first finds out the selected object clap their hands loudly. New representatives may be selected and the game played again.

This is one of the keenest and most enjoyable of the mental and social games. It is suitable for a small group in the home, or by forming a large number of groups can be used in church socials with great profit and pleasure.

Who Is "It?"

Formation—One or more players who do not know the game are sent from the room. Those remaining, sit in a circle.

The player who has gone out is to return and find out who is "it." He must ask questions that each player may answer by "yes" or "no."

It has been agreed by the players in the circle that questions will be answered that apply to their right hand neighbor. In other words each person's right hand neighbor is "it."

For instance, if I am asked "Does 'it' have red hair?" and my neighbor happens to have red hair, I answer "yes." The same question asked of another person would be answered "no." It is very confusing to the player who came in, and is great fun for the crowd.

Counting Words.

Previous to playing this game, the leader must count the exact number of words on half a page from some story.

Ask someone to read the story with moderate rapidity. Ask all the players to count the words. The one who comes nearest to the correct number is the winner.

Punctuate.

Punctuate the following sentences:

"That that is is that that is not is not is not that it it is."

(That that is, is; that, that is not, is not. Is not that it? It is.)

"It was and I said not or."

(It was AND I said, not OR.)

Banquet Tales.

Prepare short opening paragraphs of a story for each table. Require each person to add five words to the story, the last one being allowed eight words to complete it. At a suitable time, read the complete stories before the whole crowd.

"Love Stories" including local names, are especially good for Valentine's Day. The same plan may be used for any season of the year, with appropriate stories.

Forfeits and Fun Stunts.

The giving and redeeming of forfeits is one of the oldest forms of amusement. There are many old favorite penalties and methods of giving out the penalties.

Spinning a platter is an ancient means of securing forfeits. Players are seated in a circle on the floor. One player in the center spins a pan or platter on its edge, at the same time calling the name of a player in the circle. The player who was called tries to catch the platter before it ceases spinning. Failing to do so, he must surrender a personal possession to be redeemed by a forfeit later in the evening.

Giving Out Forfeits

An old method of distributing forfeits is as follows: During the game each person who is to pay a forfeit has deposited some personal possession with the leader. When the time comes to redeem the forfeits, a judge is selected. The judge sits in a chair and holds a list of forfeits. A leader stands behind the judge and, taking one of the forfeited articles at a time, holds it just above the judge's head, where he can not see it, and says:

"Heavy, heavy hangs over your head."

"Fine or superfine?" the judge asks.

"Fine" (if the property is a boy's) or "Superfine" (if a girl's) is the answer. "What shall the owner do to redeem it?"

The judge then pronounces a penalty, which must be carried out by the player.

Suggested Forfeits

Many stunts and tricks may be used as penalties. It is essential that a careful list of forfeits be prepared in advance. The following are suggested:

(1) *Free quarter*—Stand against a wall and pick up a quarter from the floor in front of you, without bending the knees.

(2) *Lullaby*—Sing a lullaby to a sofa cushion, and lay it down carefully.

(3) *Stung*—Show how a small boy cries when he is stung by a hornet.

(4) *Rub-Pat*—Rub the top of the head with one hand and at the same time pat the chest with the other hand. Then reverse the action. Then change hands and repeat.

(5) *Eat* a doughnut (or apple) suspended from a doorway (or other overhead support) without using the hands.

(6) *Spell* a word in which all the vowels occur in their proper order. (Facetious, Abstemious.)

(7) *Show* how a dude walks when passing a young lady.

(8) *Pronounce* the famous sentence, "Give me liberty or give me death," five times, each time emphasizing a different word and making a different gesture.—"Phunology."

(9) *Imitate* a book agent opening a sale.

(10) *Build* a pile of chairs as high as your head, take off your shoes and jump over them (over the shoes).

(11) *Show* how you would swat an illusive fly.

(12) *Sit* on an inverted milk bottle, extend your feet; cross them, and whistle a tune.

(13) *Impersonate* a traffic policeman at a busy corner.

(14). *Place* a folded newspaper upright on the floor. Grasp your left foot with your right hand, place your right hand behind your back, lean over, and pick up the paper with the teeth.

(15) *Elbow*—Place one hand where the other can not reach it. (On the elbow.)

(16) *Say* four nice things about yourself.

(17) *Ask* a question which can not be answered negatively. (What does Y-E-S spell?)

(18) *Pose* as if having your photograph taken.

(19) *Walk* blindfolded between a number of articles on the floor. (Place a number of articles down the middle of the floor, such as a cushion, bottle, vase, book, etc. First let the victim step over all the objects to get the proper distance, then blindfold him. The trick is to remove all the articles before he can reach them.)

(20) *Touch* a book inside and out without opening it. (Inside and outside the room.)

(21) *Give* the following Siamese College yell, twice very slowly and twice quickly: Owa-Tagoo-Siam (Oh What a Goose I Am).

(22) *Fold* the arms, lie down on the floor, and get up without using elbows or hands.

(23) *Wrong*—Spell the three following very difficult words, "Receive," "Believe," and "Wrong." (Shake the head and say "wrong" each time the player spells "Believe.")

(24) *Crawl* under a table and growl like a bear in a cave.

(25) *Poke* your head through a ring. (Hold a ring near your head and poke a finger through it so as to touch your head.)

Forfeits for Partners

(26) *Blindfold* two players and tie a napkin around each one's neck. Give each a banana which he is to peel and feed to his partner.

(27) *Two* players are told to stand on a newspaper so they can not touch each other. (Have a door between them.)

(28) *Welcome*—Two players, blindfolded, are started from opposite ends of the room, and told to meet and shake hands.

(29) *Spooning*—Seat a couple at a table, bring in a dish of ice cream or other food, and two spoons tied together with a six inch string, with which they feed each other.

(30) *Chew*—Tie a wrapped piece of candy or a dried prune in the center of a string. Two players race to chew the string toward the center.

(31) Ask couples to talk to each other rapidly, using only tongue-twisters, such as the following:

(a) She sells sea sells by the sea shore.

(b) Sarah in ■ shawls shoveled soft snow softly.

(c) Peter Piper picked a peck of prickly pickle peppers.

(d) Round the rough and rugged rock the ragged rascal rudely ran, etc.

An Intelligence Test.

Have ready for each person a slip of paper with numbers from 1-20, arranged consecutively as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. Read aloud the questions below, and ask the guests to write the proper letters under the proper numbers. Directions: Write with a calm mind and any kind of a pencil you can beg, borrow or steal.

(1) If you ever saw a cow jump over the moon, write "No" in spaces 1, 4, 14 and 16. If not, write "R" in these spaces.

(2) If "X" comes before "H" in the alphabet, write "Z" in space 3. If it comes after "H," write "F."

(3) If 31,467 is more than 12 dozen, write "E" in spaces 2, 5, 9, 15 and 17.

(4) If you like candy better than mosquitoes, indicate with an "S" in spaces 6 and 12. If not, better consult an alienist at once.

(5) Closing one eye and without counting on your fingers, write the eighth letter of the alphabet in space 7.

(6) If Shakespeare wrote: "Twinkle, twinkle little star, How I wonder what you are!" put "O" in space 20. Otherwise write Y.

(7) If white and black are opposites, write "M" in space 8. If the same color write nothing there.

(8) If ten quarts make one pint, draw an elephant in space 10. Otherwise write "N."

(9) If summer is warmer than winter, put a "D" in space 19, and "T" in space 11.

(10) If you think this is foolish, write the first letter of the alphabet in spaces 13 and 18, read the result and follow me. (The result reads: REFRESHMENTS ARE READY.)

A Farmer's Love Letter.

"My darling Sweet (Potato): Do you (carrot) all for me? My heart (beets) for you and my love is soft as a (squash). I am for you strong as an (onion). You are a (peach) with your (radish) hair and (turnip) nose. You are the (apple) of my eye, so if we (cantaloupe) then (lettuce) be married, for I know we will make a happy (pear)."

—K. S.

Cats and Dogs.

Equipment: Two small articles—box, penknife, pencil—that can be easily passed from hand to hand.

Formation: Players sit in a row, circle or around the room.

Direction: The player at one end of the line turns to his neighbor and says: "I found the dog." The neighbor asks: "The what?" No. 1 replies: "The dog," and passes to No. 2 the box. No. 2 then turns to No. 3 and says "I found the dog." No. 3 asks: "The what?" No. 2 has to turn and repeat the question to No. 1: "The what?" No. 1 answers to No. 2 and No. 2 to No. 3: "The dog," passing him the box. No. 3 then takes up the story and tells No. 4: "I found the dog," but No. 4 does not understand and asks: "The what?" Each time the question goes back one by one to the first player and the answer is relayed back before the "dog" is passed to the next player.

In the meantime the penknife is started at the other end of the line in the same way: "I found the cat." "The what....the what....the what....?" "The cat....the cat....the cat....," etc.

The fun comes when the "dog" and "cat" meet and pass each other, and each player has to pass on question and answer from both sides.

The playing continues until "dog" and "cat" have reached the opposite ends of the line.

—S. P. H., Buenos Aires.

Olfactory Contest.

Equipment: 20 small bottles containing different odors. Suggested:

Alcohol	Cinnamon	Onion
Anise	Cloves	Rose Water
Ammonia	Cod Liver Oil	Peppermint
Asafoetida	Ether	Turpentine
Bay Rum	Gasoline	Vanilla
Camphor	Lemon	Wintergreen
Chloroform	Lime	

Any druggist will put up those which can not be found at home. Each bottle is numbered 1 to 20 and a list kept by the leader.

Game: The players are to smell each odor and write down their guess. Prize to the one with largest percentage.

—M. C. R.



Five Points.

Pile together as many sheets of paper as there are persons to play. Scatter on the upper one, at random, five grains of rice. Prick with a hatpin, without disturbing the rice, five holes thru the spots where the rice has fallen. You will then have a number of sheets of paper each containing five pin holes arranged in the same order. The game consists in each person drawing a figure which shall come within the points, using one for the head, two for the hands and two for the feet. A great variety of amusing figures and attitudes will be the result.

Amazing Number Stunt.

Equipment—Prepare cards or slips with the numbers starting with one (1) up to and including thirteen (13).

Game—Arrange the cards in the following order, face down: 3, 8, 7, 1, 11, 6, 4, 2, 12, 13, 10, 9, 5, with the "3" card on top of the pile. Hold the cards in the hand and while removing the cards from the top of the pile and placing them in the same order on the bottom, start to spell out the word O-N-E, removing one card with each letter of the word. The next card you take off will be No. 1. Take it out and lay it aside. Then spell T-W-O, and the following card which you turn up will be No. 2. In the same way, spell T-H-R-E-E, and amazing as it will seem to the audience, the next card to turn up will be No. 3 and so on up to No. 12. The last card in the pile will be No. 13. (As each card is turned up it is placed to one side.) This is an easy stunt to do, and is exceedingly mystifying and interesting. —B. W., Wheeling, W. Va.

Family Figures.

Put down the number of your brothers; double the number, add three, multiply the result by five; add the number of sisters, multiply the results by ten; add the number of living grandparents and subtract 150 from the result.

The right hand figure will be the number of living grandparents, the middle figure the number of sisters, and the left figure the number of brothers. (Example: Boy with 4 brothers, 2 sisters, 1 grandparent living: 4×2 plus $3 = 11 \times 5 = 55$ plus $2 \times 10 = 570$ plus $1 = 571$ minus 150—result 421—1 grandparent, 2 sisters. 4 brothers.)

Odious Adjectives.

I will take a minute to tell you of a funny game I have used at several parties. A slip of paper was passed to each one upon which to write any unpleasant adjective that came to mind. After writing said adjective, the paper was folded and sent to the next, who did the same, and so on around the group. Before the party a paragraph was prepared similar to write-ups in the society columns, only plenty of blank spaces were inserted, as: "On the— evening of April 27th at the—home of the— Miss Miller, a—party was held. Among those present were that—Mr. Young who escorted the —Miss So and So."

As long a paragraph as possible was prepared, using as many names of the guests as possible, describing the gowns, the entertainment, refreshments, etc. After the list of adjectives were assembled (the most hateful and odious adjectives that could be thought of), they were put into the blanks in the order in which they were written. The very comical result was read just as the party disbanded and caused much merriment.

Making False Teeth.

"Have you the stunt of making false teeth in any of your Kits? We've tried it and found it quite a hilarious fun maker at our community meetings. We gave a piece of pink wall-paper cleaner for gums (modeling clay may be used) and a handful of yellow corn for teeth, to each guest. Surprising how many present forgot that molars were double!"

—Mrs. Harry A. Osborne, Route 8, Zanesville, O.

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Edited by LYNN ROHRBOUGH

TREASURES FROM ABROAD

INTRODUCTION

By Chester L. Bower

These quaint, rich folk games come through time and distance savored by the use of many nations and many peoples. They come over paths of most intimate fellowship, for as the name implies, "folk games" are games of the folk, the humble people of the land. It is very seldom that we can know the composer of a folk tune or the inventor of a folk game. Indeed many people believe that if an author is found the game ceases to be a folk game. Folk songs and games simply grow out of the experiences of the common people.

The Origin

Long ago in the merry land of England, in hills and valleys of Europe, in quaint villages, youths and maidens from the country-side met as neighbors during harvest or festival time and when the work was over sang and played together. They danced to the tune of some spontaneous song creation. If they found it a true expression of their joy, they danced it over and over as boys and girls today might play again and again a game which particularly fascinates them. After many repetitions and constant revisions the dance and the song which prompted it become a traditional game to be passed from one generation to another. Thus it is that many of the games which we are privileged to enjoy come to us through centuries of use.

One Generation to Another

Unlike many other forms of art, such as literature, painting, and drama, folk songs and games have been neglected. Perhaps this is because pictures and written words can be seen and handled and can easily be preserved for others, but actions of people, unwritten stories and forms of play are not so easily preserved. Folk arts live only in the hearts and lives of humble folk. Fathers and mothers must teach them to their children. And these children must teach them to their children, so that they may live from one generation to another. It is only recently that interested persons have developed a method of discovering and writing down these games. Workers are now going to the ends of the earth collecting and putting into permanent form the folk lore of many peoples.

Spontaneous Fun

Too often in our thinking and use of the words "folk games," there has been in our minds the pictures of a stiff gymnasium class, going through a series of exercises in time to a tedious and uninteresting piece of music. Little wonder that with such a picture before them, vigorous imaginative youths have frowned upon any suggestion that folk games would be a means of spontaneous social fun. In consequence of this misunderstanding, young people have substituted cheap and unworthy forms of rhythm for the fineness and beauty of the traditional songs and dances of the folk.

Social Value

The wise leader of all play activities strives continually to give those who participate an experience of real joy. This is the high ideal of play. In folk dancing, as in other forms of social play, the attainment of this ideal is itself worthy for it is in real fun that the true social values of play become most apparent. A group of young people appear to be merely playing together; in reality they may be learning to co-operate with each other, to help each other, to be loyal, to be tolerant of others' opinions, to be fair, to be real social beings. In this sense then we may say that character values are by-products of play. These by-products are most likely to appear when the group is not consciously trying to develop them. Self-consciousness is always a restraining force when individuals are together. It is for this reason that in the use of these games the attainment of fun and fellowship is the legitimate and wholesome aim of the group.

A Group Activity

In speaking of English Folk Dancing an Austrian writer comments, "The Sociologist might indicate how in such Mass Dances there is mirrored a self-contained society." The games in this collection are group or mass dances. They differ in nearly every fundamental respect from the social couple dancing as we know it. Instead of highly individualized activity with little social value we have here a group activity which depends for its fun upon beauty, social feeling, and the spirit of co-operation which is developed in the group by the activity itself.

Social Co-operation

The folk games are capable of taking individuals and welding them into a group—a miniature society. When playing these games the entire group is a unit and the suc-

ess of the game depends upon the co-operation of all. There is a definite pattern which everyone must follow or the entire group is thrown into confusion. Each individual must then become an intimate part of the whole. It is essentially social. The reason for this is readily understood when one considers again that the origin of these games was group play, not individual amusement.

Make Living Rich and Beautiful

The truest value to be gained from the use of these games is more than social and aesthetic; it is religious. Religion is concerned with all of life. Christianity has sought to make living more rich and beautiful. Anything which can contribute to the supreme task of lifting personality above the petty and sordid is in true measure identifying itself with Christ in making life more abundant. The beauty of this folk art is that it brings to us the riches of life itself, laying it before our eager eyes and making us the finer because of it.

PRESERVE OUR FOLK ART TREASURES

By Miss Neva Boyd

Folk games and dances spring from the same source as other primitive arts and are equally valuable as art treasures. The aesthetic impulse which produced material objects of beauty in metal, clay, stone and wood, likewise produced the immaterial folk song, dance, and story. If the one should be preserved for its cultural value, even so should the other. As a matter of fact, the material arts are easily transplanted and by this very nature resist mutilation, whereas the immaterial is ever fluid and tends itself to change. We know that changes in all folk art are wrought with the slow changes in culture, but whatever these changes may be, they are wholly consistent with that particular culture and not wrought by an attempt to twist the art of one culture to fit another. Our own folk art is essentially European. Hence, when we reclaim the European folk art, we reclaim our own and should consciously seek to preserve it intact rather than twist it to fit into a mechanical age. True culture consists in the great intellectual adventure of acquaintance with cultures unlike our own rather than in dexterity in twisting them to fit into our own.

The folk game and dance, then, hold for us new experiences if we will but treat them with the same respect we bestow upon other art treasures.

THE WHEAT

From the feast there came a farmer, On his back a bag of bran
 1 2 3 4

And the bad boys shout-ed at him, "Let those pi-geons out, old man!
 5 6 7 8

Let those pi-geons out, old man, Let those pi-geons out, old man!
 9 10 11 12

And the bad boys shout-ed at him, "Let those pi-geons out, old man!
 13 14 15 16

Formation: Each man secures two girls as partners, vice versa if there are more men than girls). They link arms three abreast, and all the sets of three form a circle with four or six feet between each group of three around the circle.

Action: Beginning with the left foot, these sets of three walk heavily forward sixteen steps. (Meas. 1-8.) On 9th measure the man and the girl on his right link right arms and turn quickly with eight skipping steps. (This permits turning twice around.) (Measures 9-12.) The man and the girl on his left then link arms and turn the same way. (Meas. 13-16.) Repeat.

From Folk Dances of Bohemia and Moravia, by Anna Spačková and Neva L. Boyd, Copyright 1917. Used by permission of Neva L. Boyd, 1919 W. Cullerton St., Chicago.

THE THIEF

Folk Game

Norway

{ Thief, yes thief, that is your name, For you stole my lit-tle friend;
 { But I hope to get an-oth-er, Hope to get one soon a-gain.

I be-lieve, tra la la, I be-lieve, tra la la,

I be-lieve, tra la la, Tra la la la la.

Directions

Formation: Players take partners and stand in a single circle, facing the center. One player in the circle, without a partner, is the first "thief."

The Game: To the music the thief skips sideways across the circle and steals a partner from someone in the circle. Taking both her hands, he skips back across the circle to his place. The player whose partner was stolen immediately skips sideways across the circle and takes some other player's partner, and they both skip back to place. This continues without interruption, the player whose partner has been stolen, in each case, immediately skipping sideways to secure another. In this game the player must not be allowed to lag, but must move rapidly.

Note: An interesting Danish version of the "Thief" is to be found in Folk Games of Denmark and Sweden, by Dagnay Pederson and Neva L. Boyd, and in Singing Games Old and New.

COME, LET US BE JOYFUL

German Singing Game

Victor 20449

The musical score consists of three staves of music. Staff 1 (top) has measures 1-4. Staff 2 (middle) has measures 5-7. Staff 3 (bottom) has measures 8-11. Measure 12 starts with "D.C. al Fine". The music is in common time, with various note values including eighth and sixteenth notes.

Come, let us be joyful
 While life is bright and gay
 Gather its roses
 'Ere they fade away.

We're always making our lives so blue,
 We look for thorns and find them, too,
 And leave the violets quite unseen,
 That grow to cheer our way.

(Repeat first four lines)

Freut euch des Lebens

Freut euch des Lebens, weil noch das Lampchen glüht
 pflukket die Rose eh' sie verblüht.

Man schafft so gern sich Sorg' und Muh', sucht Dornen auf
 und findet sie und lässt das Veilchen unbemerkt, das uns am
 Wege bluht.

* English translation after Elizabeth Burchenal in "Dances of the people"

"Come Let Us Be Joyful" (Continued)

Formation: Each man selects two partners with whom he joins hands. Girls place outside hands on hips. These trios form a large circle around the room. Every other trio faces in the opposite direction, making sets of six. Allow six short steps between the facing trios.

Action

1. **Forward and back:** At the beginning of the first verse the facing trios take three short steps toward each other; the men bow, the girls curtsey and the trios step backward into place (1 and 2). The same is repeated (3 and 4).

2. **Turn the ladies:** At the beginning of the second verse, the man turns facing his right-hand partner and linking right arms with her skips once around with her in place (5 and 6). Releasing her, he turns to the left-hand girl and linking left arms skips with her in a small circle to the left (7 and 8). Meanwhile the right-hand girl has continued skipping around to the right and returns just in time to link right arms with the man again and swing again (9 and 10). While he is doing this, the left-hand girl skips around and is ready to link left arms and skip with the man again (11 and 12). Thus the man swings each girl twice.

3. **Forward and through:** The first verse is repeated as a chorus and the trios join hands again. They advance, salute and return once again (1 and 2), advance a second time, but instead of returning, they all drop hands and pass right through the opposite trio, each passing right shoulder to right shoulder (3 and 4).

This finds each trio facing a new trio and the game is repeated from the beginning. Finally each trio will advance until original places are reached.

FRENCH REEL

"Fransk Reel"

Denmark

Gramaphone Record B2711—\$1.25 (England)

The musical score for "French Reel" is presented in four staves, each containing two measures of music. The notation is primarily in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The music is numbered sequentially from 1 to 28. Measures 1-4, 5-8, and 9-12 are in the first key (F# major). Measures 13-16, 17-20, and 21-24 are in the second key (D major). Measures 25-28 return to the first key (F# major). The notation includes various note heads (solid black, hollow white, and cross-hatched) and rests, suggesting different rhythmic values and dynamics.

Formation: Any number of couples in a double circle (a line), partners facing each other. Number off in sets of two couples: 1 and 2 dance together, 3 and 4, 5 and 6, etc.

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"Gymnastic and Folk Dancing," Copyright, 1916, 1922, 1926
Published by A. S. Barnes & Company, New York.

Action: The following description is for couples 1 and 2. Other couples dance in the same manner, at the same time.

I. "Shake Hands" (Meas. 1 to 8)

Man No. 1 turns to Man No. 2, shakes his hand four times (Meas. 1-2); drops right hand and shakes left hand four times (Meas. 3-4). At the same time first and second girls do the same thing.

First man then turns to his partner and they shake with right hands (Meas. 5-6); left hands (Meas. 7-8). Couple 2 the same.

II. "Reel Step, in place" (Meas. 9-12)

(This is to be danced very slowly at first. After it is mastered, dance it faster and faster until the step can be executed by the right foot and the left foot each once during one measure. Count "One, and two, and."

"Reel Step": Stand with weight on left toe. Place right foot at back of left knee and slide the right toe down the calf of the supporting left leg on the floor. (This movement is like shining the toe of a dusty shoe on the back of your stocking!) Slip the right toe under the lifted left heel and transfer weight onto right foot. Count "One."

Hop on supporting right foot. At the same time lift left foot up in front of the right leg and swing it around in back of the right knee. Count "And." The above is one complete Reel Step and takes the count "One, and."

To repeat: Bring the left foot down the right calf, slip it under the right heel. Take weight on left foot. Count "Two." Hop on the left foot and swing the right foot up behind the left knee. Count "And."

III. "Clap Hands" (Meas. 13-16)

Girl and man of couple 1 face each other, clap own hands, then each other's right hand, then own hand, then each other's left hand, then both partner's hands and finally own hands three times. Second couple does the same at the same time.

IV. "Circle Slip" (Repeat Meas. 9-16)

Couples 1 and 2 form a circle and slip around clockwise in 8 counts, jumping high on 8th count (Meas. 9-12). Slip counter-clockwise, still holding hands, and jump high on last count (13-16).

V. "Half Chain" (Meas. 17-24)

Couples join right hands and change places with partners (17-18). Men join left hands and change places, at the same time girls join left hands and exchange places (19-20).

First man is now in the place of second girl; second man is now in the place of first girl. Each girl is opposite her own partner, while second man does the same, and partners change places (Meas. 21-24).

This brings girls to their own side, and men to their own side, but Couple No. 1 is now in the place of Couple No. 2. (By this method the couples progress and find new partners for the ensuing game.)

VI. "Arches" (Repeat Meas. 17-24)

Men form arches, and girls pass through this arch, hand in hand, turning toward each other as they face men after changing sides. Men move to girls' places at same time (17-20). Girls form arch and men pass back to own places (21-24).

Each couple has now advanced one place, and the entire dance is repeated from the beginning, with new sets. Couple 1 now dancing with Couple 4, 3 with 6, etc.

In circle formation original couples will eventually meet again. In a line the end couples will be inactive, every other time.

CSHEBOGAR

Peasant Dance

Hungary

Formation: Partners in a single circle, facing the center. All join hands.

Action: I. (Meas. 1-4) Eight slides to the left. (Meas. 5-8) Eight slides to the right. (Meas. 1-2, repeated) Take three steps forward toward center of the circle, left, right, left. Stamp vigorously on the fourth count. (Meas. 3-4, repeated) Take three steps backward to place and stamp on the fourth count. (As the dancers walk forward to the center of the circle they should swing their arms forward and upward. As they move backward, arms should swing downward and backward.) (Meas. 5-8, repeated) Partners join right arms, left hands over heads. Take four step-hops turning in place.

1 Left slide sev-en times, don't be slow
 3 One, two, three, Hi! Three, two, one, Ho!

2 Right slide sev-en times, back we go.
 4 Link right arms now, and swing just so.

5 Slow-ly, slow - ly, to the cen-ter slide;
 7 In a-gain, girls and men, e - ven up the score;

6 Out-ward bound, out-ward bound, like the ris-ing tide;
 8 Nine, ten, swing a-gain, read-y for some more.

(Victor Record 20992)

II. (Meas. 9) Partners join both hands, arms extended shoulder high. The boy slides toward the center with the left foot (girl with her right foot), bending the body well over foot (Count 1). Bring the right foot up to the left and raise the body (Count 2). (Meas. 10-12) Repeat three times, moving toward the center of the circle. (Meas. 13-16) Repeat, taking four steps away from the center of the circle, bending body in opposite direction. (Meas. 9-10, repeated) Take two of the same steps toward the center. (Meas. 12-16, repeated) Partners turn quickly in place as in measures 5-8 in Part I.

NORIU MIEGO

M 138

Lithuanian

O, I want to go to sleep And of my love be dream-ing.
 I shall feel that she is near, And yet it's on-ly seem-ing, seem-ing.

I shall send a messenger
 To see what she is making,
 From the garden green the rue,
 The shining rue she's taking,
 From the garden green the rue,
 The shining rue she's taking.

While she twines the wreath of rue
 I hear her softly singing,
 "Who shall have this wreath of rue,
 Its tender message bringing,
 Who shall have this wreath of rue,
 Its tender message bringing?"

Noriu Miego (In a Circle)

Formation: All the players join hands in a circle, or, the crowd is a large one, in several concentric circles. Men stand with hands folded across chest, girls with hands on hips.

Action: All hop on the left foot and slide the right foot forward, the toe touching the floor (First beat of Meas. 1). Change the position of the feet by bringing the right foot back and extending the left (First beat of Meas. 2). Then alternately change the position of the feet quickly on measures 3 and 4. (Left, pause, right, pause, left, right, left.)

Clap hands quickly twice on measure 5, join hands and walk eight steps to the left (Meas. 5-7). Clap hands twice and walk eight steps to the right (Meas. 5-8). Stop walking on the measures clapped. Repeat with increasing speed each round until players can go no faster.

Miss Boyd writes: "I got this from a Lithuanian group in Chicago. I saw three generations dancing in the same circle."

Noriu Miego (for Four)

Formation: All the players form sets of four. A set is made up of two couples facing each other, the girl on the man's right. The sets are scattered about the room wherever there is space.

Action: The man stands with his arms folded across his chest or with his hands on his hips. The girl stands with her hands on her hips. All hop on the left foot and slide the right straight forward (it is immaterial which foot is forward), the toe touching the floor, on the first beat of bar 1; change the position of the feet by bringing the right back and the left forward on the first beat of bar 2; then alternately change the position of the feet quickly on bars 3 and 4.

All clap twice on bar 5, join right hands across in a star (i.e., the men join right hands with each other, the girls join right hands above the men's), and all walk round 8 steps (bars 5, 6, 7, and 8); then all clap twice, join the left hand across, and walk round 8 steps. The dancers do not stand while clapping but start walking on the first beat of bar 5.

The dance is repeated from the beginning, and the tempo of the whole is increased with each repetition until the dancers are running as rapidly as possible in the second half. When the musician can play no faster, the dance breaks up.

ROSELIL

Denmark

Rose-lil and her moth-er sattalk-ing one day; They laughed and they
 jest-ed so mer-ry were they. Ha,ha,ha; Sa-sa,s-a-sa; Ha,ha,
 ha; Sa-sa,s-a-sa. They laughed and they jest-ed, so mer-ry were they.

- : "Ev'ry tree in the garden must blossom with gold :
Before any man shall have my heart to hold."
- : On the porch Mr. Peter stood listening slyly; :
He laughs best who laughs last, to himself thought he.
- : In the morning Mr. Peter came unto the maid, :
"Let's walk in the garden together," he said,
- : So they went to the garden and what did they see? :
A bright ring of gold hung on each garden tree.
- : In her cheeks Roselil' blushed as red as red blood. :
And cast down her glance to the grass where she stood.
- : Mr. Peter from her lips robbed a kiss joyfully. :
"It's true that he laughs best who laughs last," said he.

— Translated from the Danish.

Formation: Partners form a circle, each man having his partner at his right. Hands are joined around the circle throughout the entire dance. All sing the verses of the song. The steps are in exact time with the music.

Action: The first part is done in faster time than the last part. "Ha, ha, ha" is sung in blustering, braggadocio manner, (for Peter); "sa-sa, sa-sa" is sung in a saucy, snappy manner (for Roselille).

Steps: Progressing to the left, all step left with the left foot, cross right foot behind, hop in place on the left foot, swing right across front, hopping in place on the left. Step right with the right foot, swing left across front, hopping in place on the right. (This is done in six beats of the music.) Repeat the figures starting left on the left foot. This is repeated five times.

Step left with left foot	Cross right foot back	Step left with left foot	Step across front, hopping in place on left foot	Step right with right foot	Swing left across in front, hop in place on rt. foot
--------------------------------------	--------------------------------	--------------------------------------	--	--	--

Rose	lille	and	her	moth-	er
Were	talk-	ing	one	day	(hold)
Rose	lille	and	her	moth-	er
Were	talk-	ing	one	day	(hold)
They	laughed	and	they	jest-	ed
So	hap-	py	were	they	(hold)

Standing in place, and bowing to partners, men sing, "Ha, ha, hal!" Then bowing in opposite direction, girls sing, "Sa-sa, sa-sal!" (Girls bow to right, men to the left.) Repeat Ha, ha, ha and sa-sa, sa-sa.

As the last line of the verse is sung, all take one step to the left, slowly lift arms forward, hands joined, and lower to place (in six beats). Repeat once.

Described by Chester A. Graham, Ashland College, an American Folk School, Grant, Michigan. Music from *Melodisamling til Sangbogen*, Copenhagen, 1911. On sale by Danish Book Concern, Cedar Rapids, Iowa.

NAPOLEON

(Danish)

1

Nap-o-le-on was a might-y war-ri-or, Tra la la la, la,
 A great big bul-ly, fight-ing ter-ri-er, Tra la la la, la,

2

la. Oh, Bo-ney fought the Roo-shi-ans, Oh, Bo-ney fought the

3

Proo-shi-ans, And Bo - ney got ca - pit - u - la - tion.

Formation: Double circle, partners facing, arms outstretched, shoulder height, hands clasped. (Boy with back to center.)

(1) Four side-steps counter-clockwise; clasp own hands, clap right hands with partner, own hands, left with partner, own hands, both with partner, own hands. Four side steps clockwise. Repeat clapping.

(2) Partners with inside hands clasped, single Tyrolean step* beginning with inside foot, turn toward and from each other, and move counter-clockwise in circle.

(3) Partners, shoulder-hip position, take four hop-steps around, still moving counter-clockwise in the circle.

(, 5) Repeat 2 and 3.

* TYROLEAN STEP: Place right foot to right, swing left across right leg, knee and ankle relaxed, hop; vice versa. Since the partners must move forward the right foot is placed more forward than to the right.

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THE CHIMES OF DUNKIRK

Allegro

French Peasant Dance

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time. The key signature is one sharp. Measures are numbered below the staff.

Staff	Measure Number	Measure Description
Top	1	Clap, Stamp, Turn
Top	2	Stamp, Turn
Top	3	Stamp, Turn
Top	4	Stamp, Turn
Top	5	Stamp, Turn
Middle	6	Join hands, Balance forward and back
Middle	7	Join hands, Balance forward and back
Middle	8	Join hands, Balance forward and back
Middle	9	Join hands, Turn once around
Middle	10	Move to next girl left
Bottom	11	Stamp, Turn
Bottom	12	Stamp, Turn
Bottom	13	Stamp, Turn
Bottom	14	Stamp, Turn
Bottom	15	Stamp, Turn
Bottom	16	Stamp, Turn

Formation: Double circle of partners, facing. (Girls facing center, men backs to center.)

Action: All clap three times, stamp three times, join both hands with partner and turn once around (Bars 1 to 8). Partners join right hands and balance forward and back; forward and back again. Join both hands and turn once around, and the men move to the next girl to their left (the one on the right of their first partner). Repeat until original partners meet again.

Although simple enough for children, the vigorous rhythm makes the "Chimes of Dunkirk" popular with young people.

CARROUSEL

Merry-Go-Round

Sweden

I

Pretty maid-en, sweet and gay, Car-rou-sel is run - ning,

It will run till eve - ning: Lit - tle ones a nick el,

Big ones a dime. Hur-ry up! Get a mate! Or you'll

II

sure-ly be too late! Ha, ha, ha! Hap-py are we,

An-der-son, and Pe-ter-son, and Lund-strom, and me!

The music consists of two parts. The first part contains seven measures; the second part, eight.



This dance represents the "Merry-go-round." The dancers form a double circle facing toward the center of circle. The front ones of all couples join hands in a circle; the back ones place their hands on their partners' shoulders.

A

During A, dancers move toward the left with a slow, sliding step, as follows:

(Meas. 1.) Make a long slide to the left with the left foot (one), close the right foot to the left (two). Repeat (three, four).

(Meas. 2-7.) Continue through the seven measures of A, but during the sixth and seventh measures, make stamps instead of slides.

During the sixth and seventh measures, the time is accelerated slightly.

B

(Meas. 1-4.) Still moving to the left, with the time slightly accelerated, as in the two preceding measures, execute the same step as described in the first measure of A, but in double time, that is, making four slides to each measure instead of two.

(Meas. 5-8). Repeat, sliding to the right (repetition of B).

At the end of B, partners immediately change places, those who were behind now standing in front with hands joined, the others behind with hands on partners' shoulders. The whole dance is then repeated.

The words are sung by the dancers as they dance. The four stamps in the six and seventh measures of A are made on the words, "up, mate, surely, late." In the chorus "Ha, ha, ha!" should be shouted heartily with heads thrown back. During the first part of "Carrousel" the merry-go-round is supposed to be just starting, and moves slowly; in the second part it is in full swing, and the fun is at its height.

From FOLK-DANCES AND SINGING GAMES

By Elizabeth Burchenal, Copyright, 1909, by G. Schirmer, Inc.
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A C H J A

Folk Game

Germany

{ When my fa-ther and my moth-er Go a-jour-neying to the fair; Ach
What if they have no mon-ey, They're as rich as an-y there. Ach
{ Wenn der Va-ter und die Mut-ter In die Kirch-weih gehen Ach
Und hab-en wir kein Geld, So hab'n die an-der'Leut? Ach

CHORUS

ja!
Ach ja!
Ach ja!
Tra lala, tralala, trala

lalalala la, Tralala, tralala, Tra lalalalalala, Ach ja! Ach ja!

The Game: 1. Partners join adjacent hands, the man with the left hand toward the center of the circle and with the girl on the man's right. They walk to the right around the circle four slow steps; partners then face each other, release hands and bow very simply by bending at the hips, on "Ja"; then turn back to back and bow again on "Ja."

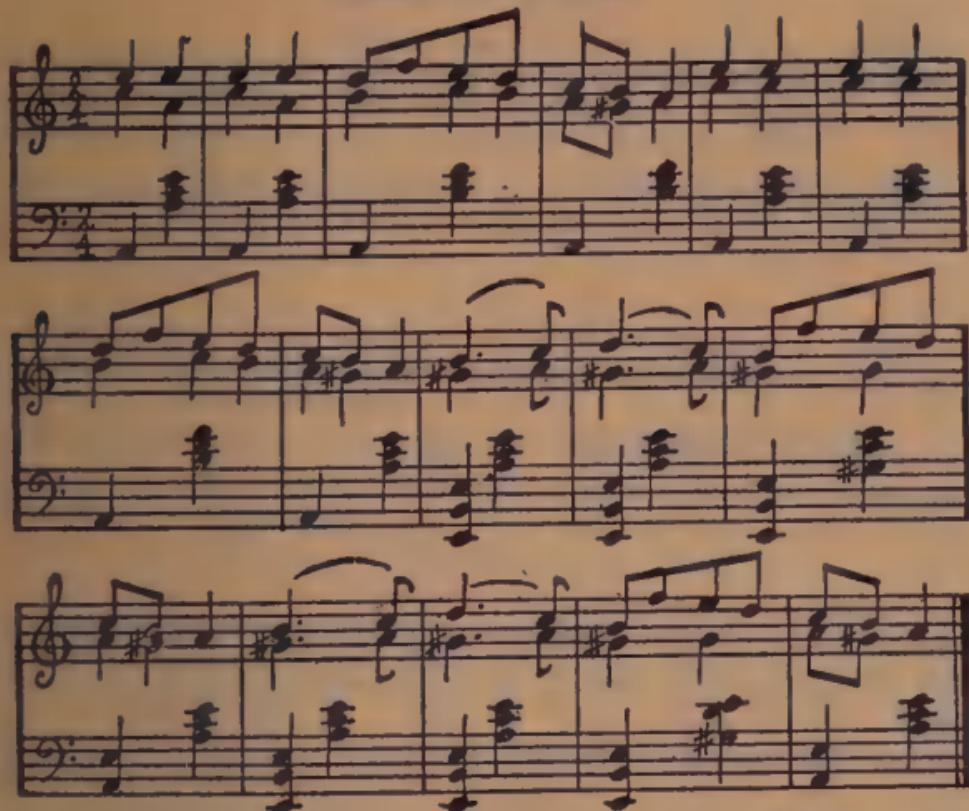
2. Repeat from the beginning.

Chorus: Partners join hands and moving to the man's left, step to the side, then stop, bring the feet together (step, close) and so on for four steps and finish with the bows as before.

4. Repeat, moving in the opposite direction. Then each man moves forward and takes the next girl as partner, and the whole dance is repeated.

MAITELITZA

Russian Folk Tune.



Formation: Groups of threes, inside hands joined. Outside hands on hips. Groups of threes face in spoke formation for marching counter-clockwise.

Action: (1. (First 8 bars.) Beginning with the right foot, all stamp, and hop, throwing the free foot slightly across in front of other leg. The first step is accented, hop on the second beat, i.e., stamp, hop (right) stamp, hop (left), repeat four times.

2. (First 8 bars again, although repeat sign is not shown.) All make a quarter turn left, facing center, and join hands with persons on either side, making three concentric circles.

Eight slide steps to the right, advancing right foot on the accented beat.

3. (Last 8 bars of music.) All regain original formation of threes. Middle person in each three makes arch with player nearest center and turns outside person under this arch in 8 steps. Then middle player makes arch with one on his left and inner player is turned under.

Original source unknown. The tune is authentic, but the figures have come to us through several hands and can not be verified.

GUSTAF'S TOAST

Gustav's Skol

Sweden

Gustaf's Skol

A Toast we pledge to Gus-taf who is brave and true, A Toast we
 pledge To Gus-taf brave and true. Tra la lala, la lala la la la.
 Tra la lala, la lala la la la, Tra la la.

Formation: Players form sets of eight, allowing 7 or 8 feet of space for each set. One or more free players may stand outside each set and attempt to steal partners. (See Footnote.)

Action: Players all sing. Head and foot couples (1 and 3) advance three steps toward each other, make a quick bob of the head (on the word "Gustaf"), walk backward 3 steps to place and bring feet together. (Meas. 3-4). Side couples (2 and 4) do the same. (Meas. 5-8.)

The same is repeated by head couples (repeating Meas. 1-4), and by side couples (repeating Meas. 5-8).





GUSTAF'S TOAST

Head couples
going under
arches
made by
side couples

The Chorus, "Tra, la, la," is sung in quicker time. Head couples advance and exchange partners. At the same time, side couples (2 and 4) join hands to make an arch. Man 1 and girl 3 join hands and turn away from the center to go under arch made by couple 4, while girl 1 and man 3 turn and go under arch made by couple 2. Immediately after passing under arches, they release hands and clap (on first beat of Meas. 13), skip quickly back to original place, and join both hands with original partner. Leaning away from each other, both couples swing vigorously around in place. (Meas. 9-16.)

The same action is then repeated by side couples, who advance, change partners and go under arches made by couples 1 and 3. (Repeat Meas. 9-16.)

Stealing: If an odd man, standing near one of the arches, is successful in swinging a girl before her partner can reach her, the odd man may keep her for the repetition of the game. The man who lost his partner may rob another in the same way. It is often difficult to get young people to stop playing "Gustaf's Toast" even to eat.

English verse by Miss Neva L. Boyd, from *Folk Games of Denmark and Sweden*. Used by permission.

WEAVE THE WADMAL

Denmark

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time. The music features eighth and sixteenth note patterns. The lyrics are integrated into the music, appearing below the notes.

We're weav-ing our wad-mal, We join threads to-ge-th-er; Weavethe
wad-mal, join to-ge-th-er, Pass the shut-tle a - long.

2. We're singing and humming,
So merrily working;
We are singing and we're hummin.
Pass the shuttle along.
3. We're filling our bobbins,
We're weaving our patterns,
Filling bobbins, weaving patterns,
Pass the shuttle along.
4. Our day's work is over,
Our supper is ready;
Work is over, supper's ready,
Pass the shuttle along.

Formation: An even number of couples (preferably six) form two lines (as for Virginia Reel), girls on one side, facing men on the other. A large group is divided into several sets, men facing away from the music (or head of the hall). The couple at the right of the men's line is head couple. Sets are arranged parallel to the head of the hall, so that head couples will be in line. Each set should have the same number of couples.

Music, words and first three movements used by permission from *Folk Games of Denmark and Sweden*, by Neva L. Boyd. Last two movements by Chester G. Graham from the Danish Community at Grant, Michigan.

WEAVE THE WADMAL (Continued)**I. Reeling**

The head couple joins adjacent hands and runs down center toward the foot of the line twelve steps. Each turns singly, joins hands with partner, and runs toward the head twelve steps. They turn as before and run half way toward the foot six steps, link right arms and turn six steps. The girl then runs to the foot of the men's line, the man to the head of the girls' line, and, linking left arms with the end player, they turn once around. They then run to the center, link right arms and turn once round, run to the second player, link left arms and turn once, and so on, turning each in turn until all have reeled. After turning the last player, they link right arms as before and turn, finishing with the girl on the man's right. They join adjacent hands and run from the head to the foot of the men's line and from the foot to the head of the girls' line, the girl running outside the lines and the man inside. They continue, running down between the lines to the foot, where they stand. When this couple begins running from head to foot of the lines, all drop in deep knee-bend position and clap. They remain in stooping position until the running couple has passed the last girl at the head of the line; then all rise and stop clapping.

Each couple in turn repeats the same.

II. Weaving

Partners join both hands with arms straight. Couple No. 1 pulls to the men's side three short running steps while No. 2 pulls to the girls' side the same, each coming back into the other's place with three short running steps. No. 3 couple begins weaving when No. 1 comes to weave with them. No. 1 now pulls to the girls' side and No. 3 to the men's side. Thus each couple begins to weave when No. 1 comes to weave with them; and once a couple has begun, they continue until they have gone to the head, to the foot, and back to own place. Whenever a couple reaches either head or foot place, they start back in the other direction. When in head couple's place, they must pull to the men's side; and when at the foot, they must pull in accordance with the coming couple. It will be noted that No. 1 couple will finish first; No. 2, second; and so on.

III. Darning

Partners join both hands and dance short running steps throughout.

WEAVE THE WADMAL (Continued)

No. 1 couple goes under the joined hands of No. 2, over No. 3, and so on, moving down the line, going alternately under and over each couple in turn. All stand until couple No. 1 comes to them, then each begins, and continues until having reached the head, the foot, and own place. When in head place, all go under, in starting toward the foot.

IV. Winding and Unwinding

Continuing to stand in reel formation all partners join right hands (remain standing in place). Join left hands with person on your partner's right. The girl of the head couple and the man of the foot couple have no person with whom to join left hands. Their left hands are free. The head girl in first set (other sets do nothing) at head of hall starts out leading her line in clockwise direction circling around behind the second set, leading her line between set No. 2 and set No. 3. She continues to circle around set No. 2 in clockwise direction. When the foot man of set No. 1 comes to the head girl of set No. 2 they join hands and set No. 3 joins on the line.

The head girl of set No. 1 continues to lead the line around each set. When the procession comes to the last set the foot man of the last set remains standing in place and does not turn around as the line begins to wind around him. As the line winds around him and girls are facing in and the men are facing out. When all are wound in, the foot man now in the center, leading his partner behind him finds his way out under the arms until he reaches the open floor. (The reel is now being unwound from the center, all continuing with hands joined.) The foot man leads the line around in counter-clockwise direction until all are "unwound." He joins hands with head girl of set No. 1 to form complete circle.

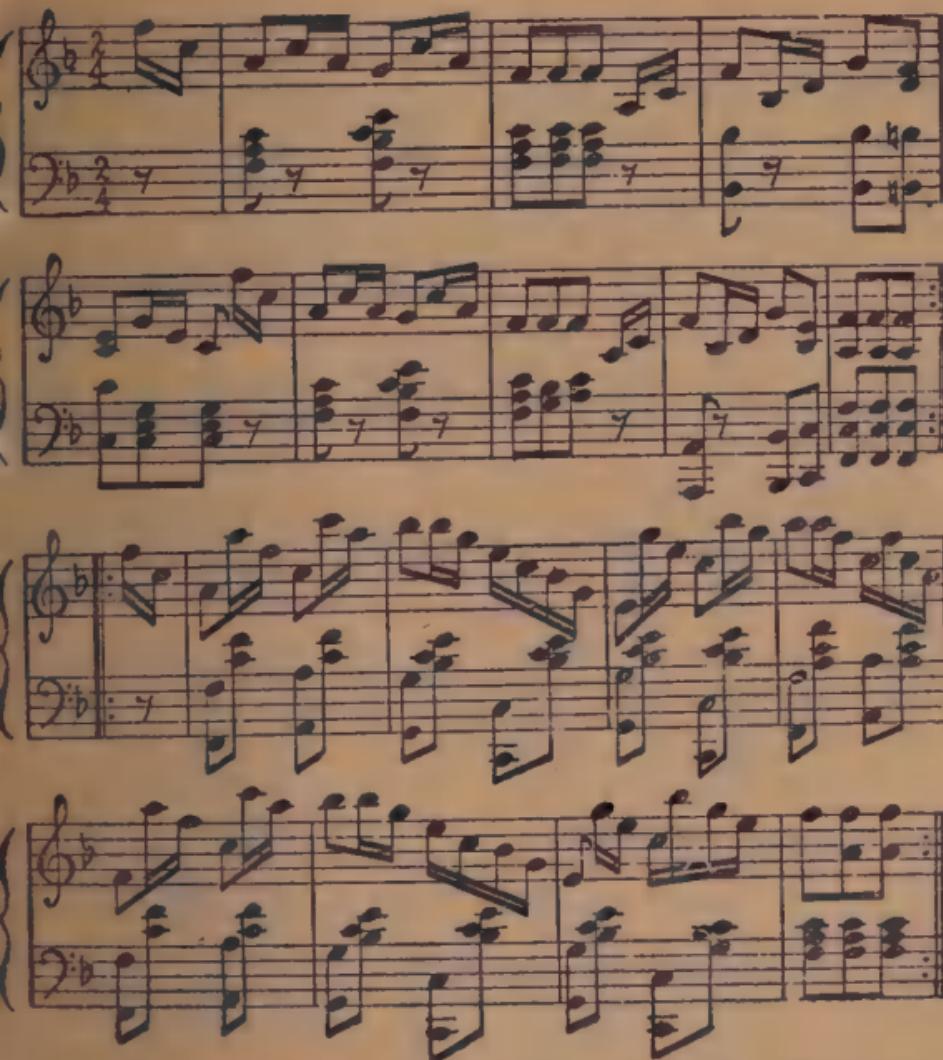
V. Testing the Cloth

All face the center forming one large circle with elbows linked. All attempt to break the circle. If a break is made the two persons at the break have to drop out. The circle is then renewed and process repeated, until line can no longer be broken. In a strange crowd some care has to be taken to prevent this from becoming too rough.

We sing the verses as we play.

PETRONELLA

Scotland



Formation: Four or more couples form a double line, girls on one side and men on the other.

Movements: (A) Couples 1 and 2 join right hands across to form a star and move around clockwise, in four polka steps.

(B) Join left hands and take four skipping steps back into place.

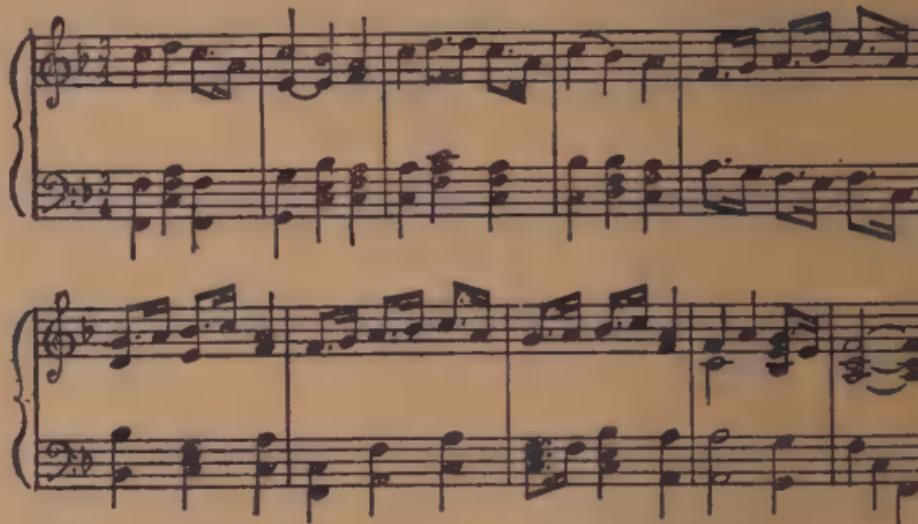
(C) All lead off: The head man and head girl separate and lead their respective lines down the outside of the lines. As each couple meet at the foot, they join inside hands and return to place.

(D) The head man and head girl then retire to the foot outside the set and the dance is immediately started over by couples 2 and 3 forming a star (Movements A and B), and all follow in the lead off.

Couple 2 retires, the next two couples start, and so on.

OLD WOMAN WITH THE STAFF

Norway



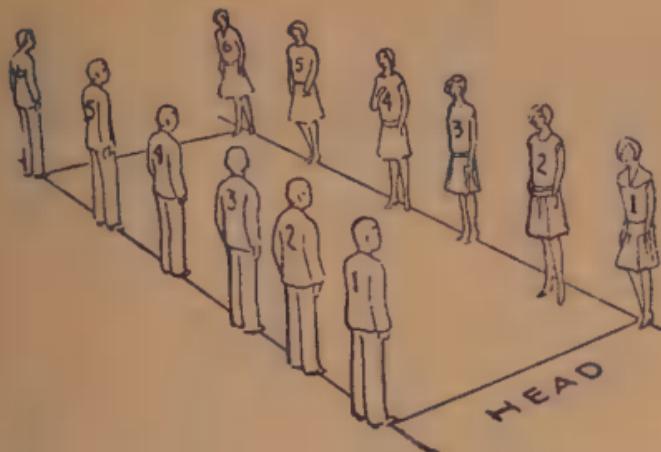
1. Old wom'n with the staff,
High up in Hak-ke valley.
Four pounds of butter,
Eight quarts of cream,
Hi, Hurrah, for Kari,
Fie for Oda's queen,
Old Woman with the staff.

2. Old wom'n with the stick,
Jumped right across the creek.
If you'll be my wife, I will be your man;
If you'll boil the coffee,
I'll fetch the pan,
Old woman with the stick.

3. Old wom'n with the cake,
She couldn't even bake;
All the cheese was mouldy
And the cake was raw,
And the knife was rus-ty,
Wouldn't cut at all,
Old woman with the cake.

Formation: Four to seven couples form a set with the partners facing each other across a six foot space; girls on one side and men on the other.

OLD WOMAN WITH THE STAFF



The Step: A light, running step is used throughout.

The Figures

Down the Middle: The head couple (couple nearest the music) join adjacent hands and run lightly down the middle six steps, turn and run back in the same manner. While they are running, those in line move up one place towards the head.

The Reel: Upon returning to the head of the line, the head couple link right arms with each other, and turn once and a half around. The girl and the second man then link left arms and turn once around while her partner does the same with the second girl. The head couple then link right arms and turn again, in the center and continue on to the third couple. When the head couple reaches the foot in the reel, they join inside hands and run up the middle again.

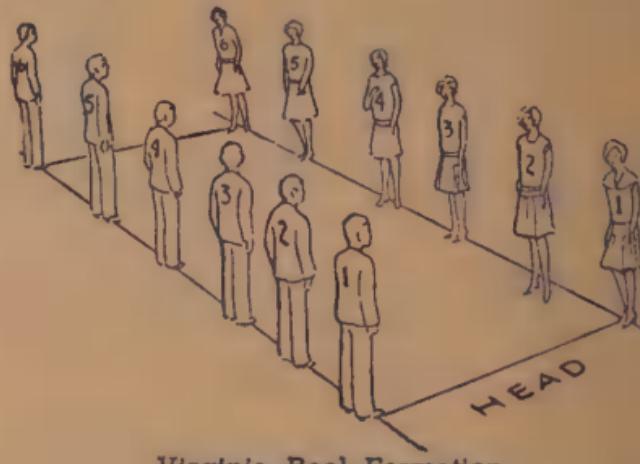
The Arch: All those in line drop to a stooping position and clap while the head couple, without pausing after the last figure, raise their joined hands and pass first the men's line (from head to foot, girl on the outside and man on the inside of the line) and then the girls' line (from foot to head, in the same manner).

Having completed the arch, the head couple continue down the middle and take a position at the foot of the line. The next couple then repeat the whole and the dance.

VIRGINIA REEL

Sir Roger de Coverley

This is one of the oldest and most universal folk dances, first published in England about 1685, and brought over by the colonists. It is sometimes known as the Sir Roger de Coverley. It is best executed with not more than six couples in a set.



Virginia Reel Formation

Formation: Two lines of couples, partners facing each other, with 5 to 7 feet between the lines. The "head" is toward the music.

Step: The step is a light walk on the toes, not a romp or skip, neither is it a plodding walk.

Calls: The following numbered calls are given by the leader for beginners, or where there are several sets, in order that all may keep together.

Part I—The Turn

1. "Head lady and foot gentleman forward and back."

The head girl (1) and the foot man (6) advance diagonally toward each other four steps, curtsey and bow, and retire four steps backward into place (4 measures).

The head man (1) and foot girl (6) do likewise immediately (4 meas.)

2. "Forward and turn with the right hand 'round.'

The head girl (1) and foot man (6) advance, join right hands (shoulder high), make one complete turn, and return to places (4 meas.)

The head man and foot girl (1 and 6) do the same (4 meas.)

VIRGINIA REEL (Continued)

3. "Forward again with the left hand 'round."

The head girl and the foot man advance and swing around with left hands.

The head man and foot girl do likewise.

4. "Forward again with both hands 'round."

Head girl and foot man advance and swing once around with both hands.

The head man and foot girl do the same.

5. "Do-si-do" (pronounced dough-see-dough).

The head girl and foot man advance, pass each other right shoulder to right shoulder, and, without turning, go around each other back to back and retire backward to their places.

The head man and foot girl do the same.

Repeat Do-si-do by left shoulder.

6. Head couple down the center and back.

The head couple (Man No. 1 and Girl No. 1) join both hands and chasse (side slip and close) down the inside of the set four steps and return to the head.

Part II—The Reel



I. Right Arm to Partner and Reel
(Start Part II of the music here)

7. "Right arm to partner and reel"

"Right to the center, left to the side."

(a) The first couple (Man No. 1 and Girl No. 1) link right arms and turn once and a half around. (This leaves the girl facing the men's line and the man facing the girls' line.) (Cut I.)

VIRGINIA REEL (Continued)

(b) Then Girl No. 1 turns the second man half around in his place with left arm, while Man No. 1 does likewise with the second girl. Players in line offer left arms.

Music—Also use "Durang's Hornpipe," and "Old Zip Coon."

The musical score consists of four staves of music. The top two staves are for the treble clef (G major), and the bottom two are for the bass clef (C major). The music is in common time. The notation uses eighth notes and rests, with some measure numbers (1, 2) and repeat signs indicated.

(c) Man No. 1 and Girl No. 1 then return to the middle and turn each other with the right arms. (To teach the reel, it is sometimes helpful for the leader to call "Right to the center, left to the side".)

(d) Girl No. 1 then returns to the men's side and turns the 3rd man with her left arm, while Man No. 1 swings the 3rd girl with his left. Then they swing each other with the right arm, again.

(e) This is continued, each swinging the next in line until they reach the foot of the set, where they swing

VIRGINIA REEL (Continued)

each other half way around with right arms, so that the girl finishes on her own side and the man on the men's side.

The head couple then join hands, and chasse with side steps back to the head of the set where they drop hands, and turn out ready for the march.

Part III—The March

Tune: We Won't Get Home Until Morning

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note chords and single notes. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It also features eighth-note chords and single notes. The music concludes with a repeat sign and the word "Fine". A "D.C." (Da Capo) instruction is written at the end of the second staff.

8. Lead off for the march.

The head couple separate, the man turning out and marching toward the foot directly behind the men's line, followed by the men in single file, and the head girl at the same time marching down the outside of the girls' line followed by all the girls.

III.

When Man No. 1 and Girl No. 1 meet at the foot they join hands and go up to the head of the set, followed by the other couples. When all have reached their original places, all the partners, except the head couple, join hands and hold them high to form a long archway under which the head couple, with hands joined, side step quickly to the foot, where they remain. The original second couple now become head couple and the whole is repeated until all have been head couples.

Variation: When Man No. 1 and Girl No. 1 reach the foot of the set they stop, join both hands to form an arch, while the players who are behind them go under the arch and up the center toward the head. This leaves Couple No. 1 at the foot, and No. 2 becomes head couple.

Dramatic Stunts

FOR SOCIAL RECREATION

*Short Plays • Pantomimes
Stunts*



“Handy” Section Q

*The “Handy” Manual
for Leaders of
Church Centered Social Recreation*

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Edited by LYNN ROHRBOUGH

DRAMATIC STUNTS

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DRAMATIC RECREATION

The term "Dramatic Recreation" is here applied to all play which lies in the realm of make-believe: impromptu stunts and pantomimes, as well as serious drama. It is a splendid means of promoting comradeship in a group; divide the stiffest crowd into groups, and, after five minutes' rehearsal for impromptu dramatics, a spirit of jolly good fellowship will prevail in the group.

It is not the aim here to furnish all types of drama, but merely short pantomimes and stunts requiring little or no preparation. A bibliography on dramatic production and a list of play collections is given in Section W.

Practical Suggestions.

1. Keep a scrap-book.
2. Write down every stunt you see, before you have had time to forget it.
3. Make a list of songs and poems you think can be dramatized.
4. Always choose the best.
5. Use your ingenuity; learn to improvise your own equipment; make something out of nothing.
6. Be on the lookout for original ideas.
7. Launch a local contest. You may find unsuspected talent.
8. Do not try to imitate vaudeville productions.
9. Organize a dramatic club.
10. If you find something good—PASS IT ON!

INFORMAL BIBLE DRAMATIZATION

(For Sunday Evening Home Hour)

Divide the crowd into groups and ask each group to select a Bible story which they will dramatize. (Leader of each group reports story selected, so there will be no duplication.)

The characters secure such costumes and properties as are available and make all preparations quickly.

Each group in turn produces its scene and the crowd guesses the story. It is desirable to precede the Dramatization with a suitable hymn to help secure attention and a proper attitude on the part of the audience.

—M. S. Collins, Evanston.

PLAYWRITING TOURNAMENT

Organization—The entire crowd is divided into three or four groups. Five players are selected from each group to be actors. One actor in each group is elected director.

Each group is given a duplicate list of the same characters, around which they are to build a plot, rehearse, secure properties and produce a 10 minute play.

Select a set of characters to appeal to your crowd such as: (1) A Policeman, (2) A College Professor, (3) A Flapper, (4) Extra Character, optional. Or (1) An Indian Maiden, (2) A Cowboy, (3) A Society Girl, (4) An Indian Scout.

20 or 30 minutes should be allowed for building the plot and rehearsal. Then the plays are presented one after another and judges decide the winner.

PYRAMUS AND THISBE—A Farce.

from

A Midsummer Night's Dream—Act V, Sc. I.

Time: 10 to 15 minutes

CHARACTERS

The Jester—He reads the prologue and parts from behind a screen at the rear of the stage. His costume is a Jester suit with cap and bells, and a red ruff around the neck. He is all the funnier if made up with a little French mustache perched on his upper lip. He acts as Master of Ceremonies; appearing from behind a screen, only his head and arms showing, he introduces each player with a great flourish, while he reads the part with all the expression he can muster. May be played by either a girl or a boy; a girl can usually read better than a boy.

Pyramus—A small man dressed in brilliant colors; a cape, tam with feather; large false nose; large paper sword; big galoshes for clumsiness; wet sponge in pocket, along with a geranium or some other flower, and a pair of spectacles.

Thisbe—Tall, large girl, with flowing hair encircled by a wreath of flowers. Wears a long, flowing robe, and a long scarf or shawl. Lips should be "cherry red."

Wall—Tall person fixed up as a suggestion of a wall. A bread board strapped across him will do. He holds a doughnut in one hand for the chink, and a stone in the other. Smudge his cheeks.

Moonshine—Pick out a tall man with a broad grin for this part. He wears a bright yellow crepe paper ruff, 8 or 10 inches wide, fitted around his face. A knapsack filled with bottles hung over one shoulder with the sign "MOONSHINE" printed on it adds to the

humor of the character. He carries a lantern in one hand, and with the other drags in, on the end of a rope, a small Victor dog. A twig in his coat front supplies the "bush of thorn."

Lion—This animal wears a grizzly fur coat, coming about to hips. Pin a rope frayed at one end to coat for the tail. Wears gloves. Towsley hair and long whiskers painted on face add to the illusion. Choose a person who can give timely growls of large proportions. Carries bottle of red ink in pocket.

PROCEDURE

Prologue:

Jester reads:

"If we offend, it is with our good will
That you should think, we come not to offend,
But with good will. To show our simple skill,
This is the true beginning of our end.....
The actors are at hand, and by their show
You shall know all that you are like to know."

(Enter with a trumpet before them, Pyramus and Thisbe, Wall, Moonshine, and Lion. Walk across stage; exit through opposite exit.) "Gentles, perchance you wonder at this show, But wonder on, till truth make all things plain.

This man is Pyramus, if you would know;
(Pyramus bows; walks on with long strides).

This beauteous lady, Thisbe, is certain.
(Thisbe curtsies; walks with dainty, simpering steps.)

This man, with lime and rough-cast, doth present Wall, that vile wall which did these lovers sunder. (Wall, facing audience and stepping sidewise enters, and, very stiff and unbending moves slowly across stage.)

And through Wall's chink, poor souls, they are content to whisper. (Stops Wall, and pulls out hand to show audience doughnut.)

At the which let no man wonder.

This man, with lantern, dog, and bush of thorn presenteth Moonshine. (Moonshine, grinning broadly, enters, walks across stage and disappears through opposite exit.)

The next part we will skip.

(All enter skipping, and skip around stage once; exit all but Jester.)

Wall enters. (Stands in exact center of stage facing audience.)

Jester reads:

"I present a wall;
And such a wall, as I would have you think
That had in it a crannied hole or chink—
Through which the lovers, Pyramus and Thisbe
Did whisper often very secretly.
This loam, this rough-cast and this stone doth
show
That I am that same wall; the truth is so;
And this the cranny is (holds out doughnut)
right and sinister
Through which the fearful lovers are to whisper.

(Pyramus enters from left. Throws arms out wildly to night.)

Jester reads:

"O grim-look'd night! O night with hue so black!
O night which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisbe's promise is forgot!"

(Turns to Wall.)

And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine!
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyes!

(Wall holds up doughnut.)

Thanks, courteous wall; Jove shield thee well
for this!

(Strikes Wall on bread-board.)

(Looking through hole) But what see I? No
Thisbe do I see.

O wicked wall, through whom I see no bliss
Cursed be thy stones for thus deceiving me!"

(Snatches stone from Wall's hand and dashes it
to the ground in great fury. Walks back and forth
fuming. Wall picks up stones again.)

(Enter Thisbe from right. Runs daintily to Wall.)

Jester reads:

"O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
(does so)

Thy stones with lime and hair knit up in thee."

Pyramus—“I see a voice! (Stops in stride and holds
hand up to eyes.)

Now will I to the chink,
To spy as I can hear my Thisbe's face. Thisby!"
(Suit actions to word through here.)

Thisbe—“My love, thou art my love, I think.”

Pyr.—“Think what thou wilt, I am thy lover's grace;
And like Limander, am I trusty still.”

This.—“And I like Helen, till the Fates me kill.”

Pyr.—“O kiss me thru the hole of this vile wall!”

This.—“I kiss the wall's hole, not your lips at all.”
(They lean over, hands backward, and smack.)

Pyr.—“Wilt thou at Ninny's tomb meet me straight-
way?”

This.—“Tide life, 'tide death, I come without delay.”
(Both exeunt.)

Wall—“I, Wall, my part discharged so;
And being done, thus Wall away doth go.”
(Exit.)

(Enter Thisbe.)

This.—“This is old Ninny's tomb. Where is my love?”

Lion—(Roars loudly.)

This.—“Oh - - -” (screams and runs off stage drop-
ping scarf. The Lion pounces on it, shakes it
soundly with teeth and paws. Takes out bottle
of red ink and pours it over scarf. Exit with
roars.) (Enter Pyramus.)

Pyr.—“Sweet Moon, I thank thee for thy sunny beam; (shakes hands with Moon).

I thank thee, Moon, for shining now so bright,
For by thy gracious, golden, glittering beams,
I trust to take of truest Thisbe sight. (Moon
grins broadly. All this with very elaborate ges-
tures. Pyramus catches sight of scarf on the
ground.)

But stay, O spite! But mark, poor knight,
What dreadful dole is here! Eyes, do you see?
How can it be? O dainty duck! O dear!

(Takes glasses out of pocket and peers closely,
manifesting great grief.)

Thy mantle good, what, stain'd with blood!
Approach ye, Furies fell! O Fates, come, come,
Cut thread and thrum; quail, crush, conclude and
quell.

Lion vile hath here deflowered my dear;
Which is—no, no—which was the fairest dame
That liv'd, that lov'd, that lik'd, that look'd with
cheer.

Come tears, confound. (Takes wet sponge out of
pocket, puts to eyes and wrings out water.)

Come, sword, and wound the breast of Pyramus.
Thus die I, thus, thus, thus (stabbing self).
Now I am dead, now am I fled;
My soul is in the sky. Tongue lose thy light;
Moon take thy flight. (Exit Moonshine, looking
scared.)

Now die, die, die, die, die.”

(Lays himself carefully down on floor. Places
sword at side. Shuts eyes. Suddenly sits up,
pulls flower out of pocket, puts it in folded
hands—smiles satisfied and shuts eyes.)

(Re-enter Thisbe. Looks all over for Lion. She
spies Pyramus. Approaches him on tip-toe,
simpering.)

This.—"Asleep, my love? (Tickles him under chin.
He does not move.)

(Crying) What, dead, my dove? (Feels heart,
head and hands.)

O Pyramus, arise! Speak, speak!
Quite dumb? Dead, dead? A tomb
Must cover thy sweet eyes. These lily lips,
This cherry nose, these yellow cow-slip cheeks
Are gone, are gone! (makes this very sobby, and
melodramatic).

Come, trusty sword; my breast (stabs herself).
And farewell, friends;
Thus Thisbe ends.
Adieu, Adieu, Adieu."

(Business much the same as when Pyramus dies.
She gets all settled, lying down carefully be-
side Pyramus; suddenly sees the flower in his
hand, snatches it from him, puts it in her
own hand, and dies.)

THE END

The success of this farce-pantomime depends upon several things; overdrawn gestures; expressionful faces in keeping with words; being in earnest and never allowing audience to know that you think it is funny; making mouth go to words as in movie; and everyone entering fully into the spirit of his part and the whole.

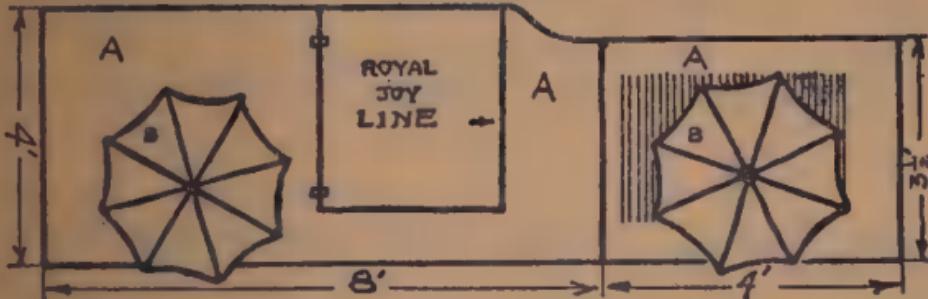
You may, of course, use your imagination to improve or change it in any way you see fit. Two good rehearsals will be sufficient; good, meaning everyone there and ready for action.

—Julia Phillips Ruopp.

THE ANNUAL TOUR

An Allegorical Pantomime in One Act.

By Russell S. Phillips.



Equipment—A framework (a) covered with heavy wrapping paper, made to represent the body of an Auto Bus.

Umbrellas (b) stuck through holes in the paper to represent the wheels.

Chairs are arranged in rows back of the framework as seats for the passengers.

The following equipment should be provided:

- (a) A small cap pistol and a supply of caps.
- (b) Giant caps and squawk balloons.
- (c) A piece of rope 12 feet long.
- (d) A cow sprayer (for the tire pump).
- (e) Several automobile tools.
- (f) Two pieces of sandpaper.
- (g) A large gasoline can marked "Enthusiasm".

The Action—A bus-load of members start out on a trip (A year's program). When they try to crank the engine it gives a few sputters (firing of cap pistol) and then stops.

An up to date President comes along and gets them started. The wheels immediately begin to turn. (Someone back of the framework holds each umbrella and turns it so the car appears to be going forward.) They run along smoothly for a few minutes when a terrific explosion is heard (explode a giant cap, and let the air out of the "squawk" balloon, which makes a ludicrous imitation of the air going out of a tire. The player holding the rear umbrella slowly closes it.) They have had a blow out.

Everyone in the car gets out to help fix the blow-out. They all fight over the tools until the efficient Devotional Chairman comes along and instills co-operation into them. Each one is given a certain task. After a little tinkering it is ready to blow up, and a member takes the cow sprayer and starts to inflate it. (As he pumps, the player holding the umbrella back of the frame slowly extends the umbrella again.)

They all pile back into the bus and start off, when suddenly another terrific explosion is heard. (The umbrella is quickly let down.) They have blown the tire to pieces and will have to buy a new one. They start to take up a collection but some drop in only a penny and others nothing at all, and they don't know what they are going to do. Just then an efficient Missionary Chairman with several members comes along and asks what is the matter. After being told, they say "We can always help a good cause, for we are tithers".

After the new tire is put on and inflated, they go along nicely until they run into a mudhole. Several attempts are made to get out. (This is represented by having the rear umbrella spin at a fast rate while the front one remains still. At the same time, someone back of the framework, rubs two pieces of sandpaper together.) They are unable to get out until an efficient Social Service Chairman comes along and gives them a rope which they tie to the front and lead off to an imaginary car. With great shouting, and the rear wheel spinning, they get out.

They go on with chatting and singing, when suddenly the engine stops with a few sputters. They are out of gasoline. Just then the efficient Recreation Director comes along with a can marked "We Can" on one side and "Enthusiasm" on the other. He pours it in and away they go, singing—

"Merrily we bump along,
Bump along, bump along,
Merrily, we bump along.
All our troubles gone."

THE SUPREME SACRIFICE

A Three Act Motion Picture Pantomime
by

Harold C. Case and Dan L. Wilhelm
Both of Kansas

This three-reel drama of the "silver screen" is presented on a small stage, and may be produced with little effort or expense.

The parts printed in italics are to be read by a reader, standing right front. These are read as inserts—and the action follows, never precedes the reading of these lines. The lines should be read slowly and distinctly by the reader, who must watch the action closely, keeping it slow enough for the audience to grasp but fast enough to keep interest at high pitch.

An orchestra or piano may be used before the "picture" and during intermission between "reels." Music should be "jazzy."

The stage settings are not important. No change of scene is required. A wide screen half way between the front and back of the stage is the background for the action. A curtain at front of stage may be closed between "acts."

After reading the following introduction, the characters are presented one at a time. If possible in the characteristic pose of the part.

Introduction.

"The . . . Company presents an all star cast in the gigantic production and stupendous spectacle of the screen "The Supreme Sacrifice" in three struggles.

"A Pair-O-Mountains" Production. Settings by the Hen, cuttings by the scissors, Lighting effects by Edison, censored and dry-cleaned by Ivory Soap, costumes by Izzy-Dizzy, 57 Spaghetti Street. Titles by Gala Laughter. Photography by Eastman.

Staff—Mona Pain, Director;

German Marks, Financier.

"Lady Clara Vera de Vere, a dear young heiress, who is visiting her Uncle on the plains of Kansas."

"Alkali Ike, the star cow-puncher at the Cross-Bar Ranch, who is in love with Lady Clara. Mr. ——"

"Daring Nell, a real cow-girl of the plains, who loves Alkali Ike."

"Jazz Hound Hank, Nell's devoted admirer."

Indians:

"Chief Mud-In-The-Face."

"Chief Hole-in-the-Breeches."

"Head Stage Flunkies."

"Grinder of the Organ."

First Struggle.

"Lady Clara is on the beautiful luxuriant prairie, picking wild flowers."

(Lady Clara walks downstage leading her stick-horse. Picks wild flowers which lie about on the stage. Absorbed. Admires flowers.)

"Alkali Ike galloping past on his cow pony, meets her. He waves his sombrero in salute."

(Ike gallops past, backstage.)

"Alkali Ike falls in love with Lady Clara."

(He stops at edge of stage, sighs, rides out of sight.)

"Daring Nell, the beautiful girl of the plains, appears on the scene. She observes Alkali's love for Lady Clara. The sight of Alkali makes her throat dry as a desert."

(From opposite side Nell watches Ike. She grieves—clutches her throat.)

"Jazz Hound Hank, riding past in the distance, notices Nell. He listens-in on the scene, and discovers that his love is lost on Nell."

(Hank appears, notes Nell's love. Weeps in huge bandana.)

"Lady Clara plucks more flowers."

"Chiefs Mud-In-The-Face and Hole-in-the Breeches are out on a scalping expedition."

(Indians ride past on stick-horses—carry hatchets. Much painted—costumed.)

"Discovering Lady Clara, they plan to kidnap her."

(See Clara, stop at edge of stage—dismount—sit down close together and plan.)

"End of First Struggle. Five minutes to change reels."

2nd Installment.

"Clara is sitting on a rock beside a beautiful stream, reading a book."

(Clara sits on stool labelled "rock" near a small table labelled "stream." Table on rollers is pulled slowly across stage. Nell reads furiously.)

"The Indians kidnap her. . . . They carry her away to their camp."

(Indians sneak up and grab her. Tie handkerchief around her mouth. Put her on a stick horse and lead her away.)

"Daring Nell sees Lady Clara's predicament and swallowing her pride and jealousy, she starts for the rescue."

(Nell looks at the kidnapping—hesitates—swallows hard—starts for the rescue.)

"Alkali Ike learns of Lady Clara's misfortune and starts to the rescue."

(Nell tells Ike. They both ride hard to rescue.)

"The race is fierce and hot."

(They race round and round the screen. When Nell and Ike are riding across the front, the Indians are returning behind screen—make it fast.)

"Who will win?"

CURTAIN

Third Department.

"The Indians escape to a secret camp with Lady Clara."

(Stage should now have campfire of sticks in center. Indians have a war dance about the fire. Clara tied to a chair at the side.)

"They decide to scalp her after the war dance."

(Prepare to finish Lady Clara.)

"Daring Nell to the rescue."

(Nell rides up in the nick of time and saves Clara.)

"Alkali Ike greets his love."

(Nell takes Clara to Ike—they greet each other heartily.)

"Daring Nell, realizing that Alkali Ike and Lady Clara will be happy, makes the Supreme Sacrifice."

(Nell, seeing their love, takes dagger (rubber or paper one) stabs her horse, then kills herself—they both fall dead on the stage—curtains close.)

Properties Needed.

Six stick horses.

Signs "Rock" and "Stream".

Two Indian costumes.

Two Cowboy costumes.

One Cowgirl costume.

One ordinary costume for Nell.

Flowers, real or paper.

Bandana.

Book.

Stool.

Table with rollers.

Rope.

Sticks for campfire.

Dagger.

POKEY HUNTUS.

Cardboard signs (8 x 12 in.), with long strings attached for hanging around the neck, must be prepared in advance for the following:

Characters

- | | |
|---------------|------------------------|
| 1. Curtain | 10. Squirrels |
| 2. Scene | 11. Situation |
| 3. North Wind | 12. Captain John Smith |
| 4. Pine Tree | 13. Pokey Huntus |
| 5. Elm | 14. Danger |
| 6. Plum | 15. Chief Powder Can |
| 7. Maple | 16. Holy Father |
| 8. Sun | 17. Birds |
| 9. Brook | |

Properties—A broom, bucket, nuts, flashlight or matches, ladder, hatchet, rope, and a block or box. A large heart cut from red cardboard. A pair of cut out goggle eyes. A "Warrant" and a "Manifesto," two scrolls which may be rolled up, one containing the words "Not on your Life," and the other "If he goes, I go."

Action—The following story is read slowly and distinctly by a reader. The characters, holding the cardboard signs in plain sight, act the words out literally, with much exaggeration and enthusiasm. Each capitalized word represents the CHARACTER in action at that time, and the italicized words indicate the action.

Prologue

Reader—

Young folks, have you heard the story,
Heard the great and thrilling story
Of the Princess of Virginia
Of the Noble Pokey Huntus—
How she saved the captive white man?

Listen now and I'll unfold it.
John Smith was the captive white man;
Pokey Huntus, Indian Maiden.
And Virginia owned as chieftain
Powder Can, who savage people
Ruled with might and ruled with power.

Softly now the CURTAIN *rises*.
See the SCENE *laid* in the forest,
Where for many moons I'm thinking
That fair scene will keep on lying.
Thru the forest *comes* the NORTH WIND,
Shakes the trees and makes them wiggle
Wiggles now the stately PINE TREE,
Wiggles too ELM, PLUM, and MAPLE.

Lo, where in the highest heaven
Mounts the SUN (climbs a ladder)
And *casts* its bright ray (Lights the light).
Hear the BROOK, so sweetly *gurgling*,
Babbling, prattling thru the forest.
See the SQUIRRELS gently *sporting*
Gathering nuts to safely store them.
Comprehend the SITUATION
Calm, serene, and full of beauty.
But the restless WIND comes *sweeping*
Sweeping onward o'er the fair SCENE.

Now the hero, CAPTAIN JOHN SMITH
Is a-stalking through the forest.
Now our darling, POKEY HUNTUS,
Smirking, *humming*, trotting, *trips in*.
Watch our darling *mincing* onward,
Sweeping obstacles before her.
SMITH, he *sees* our blessed darling,
Fastens sad his EYES upon her. (Pins eyes on
Pokey).

DANGER all about is *hovering*,
Lurking in obscurest places.
Then CHIEF POWDER CAN, the noble,
In his might, he comes *a-stalking*
Calmly steps upon the FAIR SCENE
While he *views* the SITUATION.

SMITH he *stands* in all his manhood,
Meets the red man's gaze of anger,
Watches while he *shows* his "Warrant",
("Not on your Life.")
See the block of execution
That the noble SMITH is *led* to.

Hold your tears! Stop all that weeping!
Fate! It isn't going to hurt him.
POKEY *wails* and groans and *shudders*
Hands her dad her "Manifesto" ("If he goes,
I go.")
Silence reigns. Then thru the forest
Breaks the mighty rushing NORTH WIND
Shakes each tree and makes it totter.

POWDER CAN deep thoughts is thinking
"Shall I scalp him,—give him POKEY"?—
Better thoughts at last prevailing
He relents and *kicks* the bucket.
Now the SITUATION *changes*.
JOHN SMITH *gives his heart* to POKEY
Begs her be his darling wifey.
Enter quick the HOLY FATHER,
Ties the knot (fastens them together with rope).
While from the forest
All the BIRDS sing happy carols. (Whistle
wedding march).

Now you've heard the noble story
Of the Princess Pokey Huntus
How she saved the captive white man
Saved the noble Captain John Smith.
Now 'tis time to end the drama.
Falls upon the SCENE the CURTAIN.

—Author unknown.

Notes—This Pantomime will well repay costuming and careful preparation. However, it has been presented many times as an impromptu entertainment with one rehearsal of 20 minutes. All properties must be ready and in place.

The reader should have a clear, strong voice, and read slowly and dramatically, waiting until each character has completed his action before reading the next.

"WE HAVE NO TRAINS TODAY."

Stage Setting—A boy seated in a chair represents the agent in a backwoods town. Two poles or ropes are laid parallel across the stage to represent rails. Near the track is a sign, "STOP—LOOK—LISTEN."

Characters—HIRAM, MIRANDY, AGENT.

(A number of children may be added.)

Mirandy tarries outside while Hiram goes in. (They are all deaf and talk accordingly.) The following dialogue ensues:

Hiram—"Be you the agent of this yer town?"

Agent—"Yes sir, I be."

Hiram—"Be thar any trains fer the South today?"

Agent—(After fumbling thru old book of time tables) "No, we ain't got no trains fer the South today."

Hiram—(Walking out to tell Mirandy) "Mirandy, there ain't no trains fer the South today."

Mirandy—"Oh, Hiram, there ain't no trains fer the South today."

Hiram—"No there ain't no trains fer the South today."

The same dialogue is repeated for each direction: North, East, and West, and then Mirandy says:—

Mirandy—"Well, come on Hiram, we can cross them tracks today, then." (They cross.)

"\$3.98."

The scene opens with the husband reading a book, and the wife reading a paper.

The wife suddenly puts her hand to her head and starts shrieking. The husband tries to find what ■ wrong, and after calming her down, she explains:

"I have just seen that the hat I bought yesterday for \$4.00 is marked down to \$3.98."

—Beulah Tillotson.

"THE MELLERDRAMMER"

By Oscar L. Gustafson

Equipment:

Pitcher	Broom	Box of Matches
Banana	Rope	Flat Iron
Switch	Chalk	Dark Cloth
Stamps	Box	Salt Shakers

Piece of paper, and
Large cardboard signs for players to wear,
representing:

Manuel Del Popolo.....
Zingerella (the maid)
Maggie O'Brien
Patrick
Curtains (1).....	(2).....
Horizon	Sun
Darkness	Hours
Shadows	Stairs

Properties should be in place where they will be used. When the play opens the SUN is lying on the floor. CURTAINS stand in the center with backs to the audience. STAIRS stand at back of stage. MANUEL is seated at the table.

The players must keep their signs in plain sight. The following story is read slowly and distinctly, by the leader. Players carry out the actions indicated by the italicized words.

Directions in parenthesis are merely suggestions to the leader. Give time for each action before reading the next.

The CURTAINS are *parted*, and our play is on. (Curtains side-step slowly to opposite sides.)

"It was early morning and the SUN *arose*. (Sun stands up.) MANUEL DEL POPOLO, son of a rich Spanish nobleman, sat in his father's castle. He was *pouring* over his notes (with pitcher), and so anxious was he to *whip* them into shape (whips them), that he simply *devoured* them. (Chews the notes.)

Finally he *arose*, muttering curses; "Hither Zingerella," he cried. ZINGERELLA came *tearing* down the *stairs* (tears down the STAIRS, sign) and *tripped* into the room. (Trips over rug.)

"Did you call?" she asked. "Yes," he answered, "Where is Maggie O'Brien?" "She [redacted] in her chamber." "Then bring her to me at once," he commanded. ZINGERELLA *flew* to do her master's bidding. (Makes motions of flying.)

While waiting for Maggie, MANUEL *crossed* the floor, once, twice, thrice. (Makes chalk crosses on the floor.) Then sat down and *stamped* his feet. (Pastes stamps on sole of his shoe.)

Soon MAGGIE came *sweeping* into the room. "Maggie, for the last time, will you marry me?"

"Oh, No, No, No!"

"Ah curses, then I will lock you up in the tower until you will consent."

"Oh, sir! I appeal to you she cried." (She kneels and peels the banana before him.)

"Your appeal is fruitless," (He takes the banana, eats the fruit deliberately and hands the peel back to her) and muttering curses, he left the room.

MAGGIE *flew* around in an agony of fear. She knew Manuel would keep his word. Oh, if Patrick, her own true lover would only come.

He would save her. Would he come?

The HOURS *passed*, but oh, so slowly. (Hours walk past very slowly.) Finally she took her stand (Moves the stand to the center) and scanned the HORIZON (She looks at HORIZON, who moves back and forth).

Suddenly a whistle sounded from below— "Oh, Patrick, my boy, is that you?" she cried.

"Yes, it is me,—throw me a line" (Maggie throws rope out to Patrick). Patrick then galloped into the room.

"Oh, Maggie!" he cried, and tenderly pressed her hand. (Presses her palm with the iron.)

At this moment, MANUEL entered and, maddened at the sight of the two lovers together, challenged Patrick to a duel.

They ~~a-salted~~ each other (go thru a lively duel, by shaking salt at each other), and after a few moments, Manuel gave up the match (takes a match from the box and gives it to Pat), acknowledged that he was defeated, and sorrowfully left the room.

"Come, Maggie, my love! Now there is none to stand between us. You are mine!" and he led her from the room. (Passes the rope around her neck and leads her from the room.)

The HOURS pass (Hours cross the stage), the SUN sets (sits down), the SHADOWS of night come on (Player with dark cloth over his head comes on the stage), and our play is ended.

THE END

N. B. The object of this Pantomime is FUN. Put it on in that spirit. Have everyone enter into the spirit of his part, and make it as hilarious as possible.

THE TOY SHOP

Time—5 to 7 minutes.

Music—"The Parade of the Wooden Soldiers", by Comstock and Gest, from the Chauve-Souris, or any good march will do.

Characters—3 dolls, 6 soldiers, 1 captain, any other toys as desired, policeman, toyman, (if "The Parade of the Wooden Soldiers" is used).

Setting—Arrange the dolls on boxes in the rear of the stage as if in a shop window. Soldiers at stiff attention, three in a row and the captain leading.

Procedure—If "The Parade of the Wooden Soldiers" is used as music, the action of the Pantomime can follow the words to that. Otherwise the pianist plays an introduction for the rising of the curtain, then strikes twelve on the piano, after which the soldiers and dolls awaken jerkily in time to slow march music. At the roll of the drum played by one of the wooden soldiers, the dolls begin primping, rouging, powdering, etc., in preparation for the parade. The policeman takes his place as in the middle of the road and makes signals for stopping and proceeding, keeps the dolls back to a certain line, etc. The soldiers go through a regular drill with very stiff movements. Presently the cock crows (someone behind scenes) and all the toys limply return to their places and fall asleep Curtain.

(Do not use the Toyman unless "The Parade of the Wooden Soldiers" is used and sung.)

This can be made very funny and thoroughly enjoyable if the action and music are well worked out together, which can be done in two good rehearsals, if the toys each work out definite pantomime and action, and if the drill by the soldiers is done stiffly and snappily, with about five different movements and maneuvers.

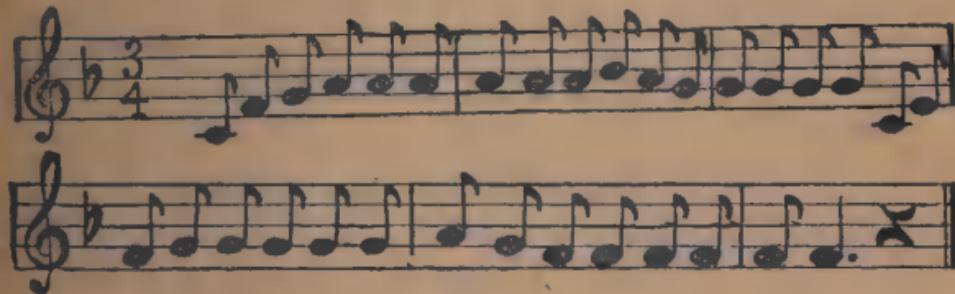
—J. P. R.

THE GOAT (Chorus and Pantomime).

The verses are sung at intervals while the action is carried on in pantomime:

The Goat Song

(Tune)



There was a man-i-an-i-an (1)
 Who had a goat-i-oat-i-oat (2)
 He loved that goat-i-oat-i-oat (3)
 Just like a kid-i-id-i-id.

One day that goat-i-oat-i-oat
 While feeling fine-i-line-i-line (4)
 Ate three red shirts-i-irts-i-irts
 Right off the line-i-line-i-line. (5)

The man he grabbed-i-abbed-i-abbed
 Him by the back-i-ack-i-ack (6)
 And tied him to-i-oo-i-oo
 The railroad track-i-ack-i-ack. (7)

Just then the train-i-ain-i-ain (8)
 Came into sight-i-light-i-light
 And then the goat-i-oat-i-oat (9)
 Near died of fright-i-light-i-light

He heaved a sigh-i-igh-i-igh
 As if in pain-i-ain-i-ain (10)
 Coughed up those shirts-i-irts-i-irts
 And flagged the train-i-ain-i-ain. (11)

Equipment — A clothesline, red cloth or paper (shirts), sheets to cover the goat, black and red crepe paper to make the engine and train, a bell or whistle.

The Stage is set with the clothesline at one end, on which the shirts are hanging.

Notes—(1) The man enters, followed by his goat.

(2) The goat is made by draping two boys with sheets, decorated with suitable horns and tail.

(3) The man embraces the goat and pats him on the back.

(4) The goat gets frisky and jumps around.

(5) The goat eats the shirts by pulling them from the line and carefully tucking them within the sheet.

(6) The man shakes the goat angrily.

(7) The goat is tied down to an imaginary railroad track.

(8) The train is made by a number of players standing in a long file and walking closely together. Sheets of crepe paper with windows through which the passengers look are held along the sides. The train circles around backstage and approaches the goat slowly.

(9) The goat struggles violently, trying to get up from the track.

(10) The goat coughs and waves the shirts in the air.

(11) The train stops just in time to keep from running over the goat.

The audience may be asked to sing the verses. Where it is not possible to sing, the verses may be read. (The "i" is pronounced "eye," long i.)

THE FAMOUS FINDING

By Floyd W. Morris

Actors—Ferdinand, Isabella, Columbus, Courtiers.

Columbus is discovered kneeling before the throne of the King and Queen.

Ferdinand (majestically): Save your knees, sir, and present the matter of your visit.

Columbus (rising): King, I petition perambulation around the world.

Ferdinand: You say around the world? What put that silly notion into your head? The earth is flat, else such numbskulls that think it isn't would have fallen off it long ago with their airy theories. Do you think I should believe my eyes and my senses, or the lack of them in you?

Columbus: Nonsense king. Senses don't count in science. What you want is imagination. I make my plea to the queen (bowing low).

Queen: You are right, Columbus. Women see lots of things that men never dream of. Of course the earth is round. God wouldn't have made a flat earth with one side going to waste and all dark and full of worms. All perfect things are round—such as oranges and cocoanuts.

Ferdinand: My dear queen, your talk proves one thing, that your head may be round, but it's not perfect.

Queen: And yours is flat and one-sided.

Columbus: Pardon interruption, but I didn't mean to start a royal argument. I want merely some ships to show by travel that the earth is round, and that one can reach the East by sailing West.

Ferdinand: Silly nonsense. You'll reach the west only by swimming as far as I'll help. Enough talk. Do your talking with the queen —she's an artist at it. But remember, I pay the bills. (Sweeps out majestically, followed by courtiers.)

Isabella (leaning over to touch the hand of Columbus): Never mind him. We'll find a way. Ferdinand's a pest. He thinks I'm just out of the cradle. Well, just wait.

Columbus (dropping to both knees before her): My queen, your eyes are my light and my inspiration and will be round the world.

Isabella (stroking his hair):

Ah, I would they were your stars.
Twinkling through the weary gloom,
Staring countenance out of Mars,
Shining merrily 'till you're home.

Columbus (rising to one knee and searching her with his eyes): My queen, would that you were more.

Isabella (frightened look to left): You forget, I'm married to a throne. But listen—I'll send you out my knight-errant to prove the world is round. My jewels—here in this chest. Take them and may you never forget your queen.

Columbus (kissing her hand):

"When the stars forgot to shine
When the day has lost its dawn
Then will I cease to pine
You're not forever mine."

Isabella: Go! I dare not keep you longer. May the world never know the love that can never have but lip confession.

(Columbus goes to the door and stands at attention while the queen slowly withdraws from the room. Columbus then sweeps the horizon with his telescope. He strikes a dramatic pose with arms outstretched.)

Oh, Isabella, sweetheart, queen,
To you I give the regions new,
Those orient lands I will have seen
When once again I kiss your shoe.
Oh, queen, my heart is tempest stirred;
Success has made me bold indeed,
My love would never be concealed
But for the king, old tumble-weed!
Thus love, forever left forsaken,
Finds fame in bringing home the bacon.

(Curtain)

Group Songs

FOR SOCIAL RECREATION



“Handy”

Section S

*The Blue Book
of Social Recreation*



Edited by LYNN ROHRBOUGH

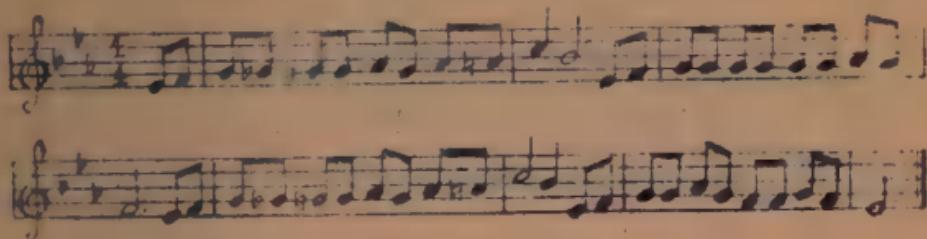
25 cents a copy.

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Social Songs

X The Whale



Did you ever, ever, ever, ever, ever:
Did you ever, ever, ever see a whale?
No I never, never, never, never:
No, I never, never, never, saw a whale.

Well, if you ever, ever, ever, ever, ever:
If you ever, ever, ever see a whale.
Don't you ever, ever, ever, ever, ever:
Don't you ever try to catch him by his tail.

For if you ever, ever, ever, ever, ever;
If you ever try to catch him by his tail,
You will never, never, never, never, never,
You will never, never see another whale.

Contributed by E. O. Harbin, Nashville, Tenn.

Come Out and Play



Come all ye.....
Come out and play with us,
And brings your dollies three,
Climb up our apple tree;
Shout down our rain-barrel,
Slide down our cellar door,
And we'll be jolly pals forevermore.
(The same song may be used for a response, singing:
O, all ye.....
We'll come and play with you, etc.)

Harmony Greeting



Hello! Hello! Hello! Hello!
We are glad to meet you;
We are glad to greet you.
Hello! Hello! Hello! Hello!

(Divide the crowd into four groups. Each group sings the note indicated on "Hello!", holding it until the end of the fourth measure is reached. Groups 1 and 2 sing the fifth measure; 3 and 4 respond with the sixth. The last "Hello's" are sung as the first.)

Variation:

Good night! Good night! Good night! Good night!
May angels guard you,
Keep watch above you,
Good night! Good night! Good night! Good night!

—E. O. H.

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Whip-Poor-Will

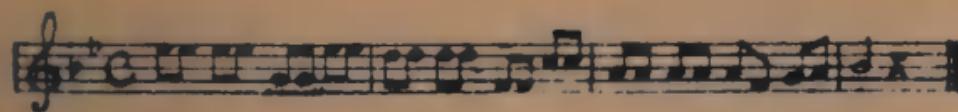


I love to stray by the woody rill,
Where the evening shadows play,
And hear the song of the whip-poor-will
As he sings his evening lay.

Chorus:

Whip-poor-will (O, list),
Whip-poor-will. (O, list),
Whip-poor-will, whip-poor-will,
Whip-poor-will (O, list).

It calls to mind the old, old home,
So many miles away,
And the long lost friends that I one time heard
As I listened to his lay.

Jolly Limericks

A fly and a flea in a flue
 Were imprisoned, so what could they do?
 Said the fly, "Let us flee";
 Said the flea, "Let us fly";
 So they flew through a flaw in the flue.

One Finger, One Thumb

One finger, one thumb, keep growing;
 (Repeat three times)
 We'll all be happy and gay!

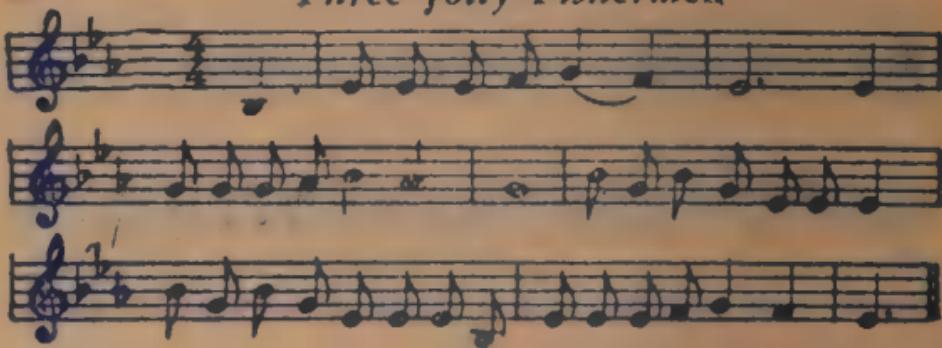
One finger, one thumb, one hand, keep growing;
 (Repeat three times)
 We'll all be happy and gay!

One finger, one thumb, one hand, two hands, keep growing;
 We'll all be happy and gay!

One finger, one thumb, one hand, two hands, one arm,
 keep growing;

One finger, one thumb, one hand, two hands, one arm,
 two arms, keep growing;

Adds one leg, two legs, sit down—get up.

Three Jolly Fishermen

There were three jolly fishermen,
There were three jolly fishermen,
Fisher, fisher, men, men, men,
Fisher, fisher, men, men, men.
There were three jolly fisher men

2. The first one's name was Abra-ham
3. The second one's name was Isaa-ac
4. The third one's name was Ja-cob
5. They all went down to Jeri-cho.

Father Time

Father time ■ a crafty man—
And he's set in his ways
And we know that we never can—
Make him bring back past days.
So while we are here—
Let's be friends firm and true.
We'll have a gay time;
A happy playtime,
For we all love to play with you.

Nature Study

The mushroom is a vegetable;
To detect which you're not able.
You can't tell them when you meet them;
You can't tell them till you eat them.
If in heaven you awaken,
You will know you were mistaken,
And the ones that you have eaten
Weren't the ones you should have et.

Violets demure and pretty
Grow in bunches in the city
Where young men in six inch collars
Spend for them their papas' dollars.
What they spend for them and roses
Goodness gracious only knowses.
Roses vanish when you're older;
Better get them while you can.

The North Pole

The musical notation consists of four staves of music, each in common time with a key signature of one sharp. Staff 1 starts with a quarter note followed by eighth notes. Staff 2 starts with a quarter note followed by eighth notes. Staff 3 starts with a quarter note followed by eighth notes. Staff 4 starts with a quarter note followed by eighth notes.

(Round)

To the north pole we will go,
To the north pole we will go;
And what care we for the bears we **see**?
We'll have a good time, we know!

Pussy Willow Combat

I had a little kitty,
And her coat was silver gray.
She lived down in the meadow

Are You Sleeping?

(Round)

The musical notation consists of four staves, each in common time and featuring a treble clef. Staff 1 starts with a half note followed by eighth notes. Staff 2 starts with a quarter note followed by eighth notes. Staff 3 starts with a quarter note followed by eighth notes. Staff 4 starts with a half note followed by eighth notes.

1. Are you sleeping, are you sleeping?
2. Brother John, Brother John,
3. Morning bells are ringing,
Morning bells are ringing;
4. Ding, ding, dong, ding, dong.

Lovely Evening

German Round

1. Allegretto

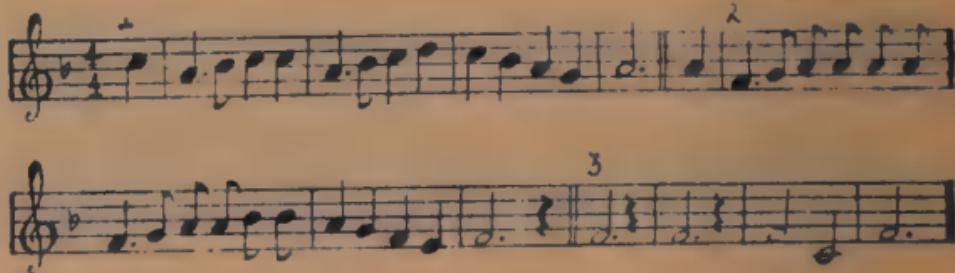
2.

The musical notation consists of two staves, both in common time and featuring a treble clef. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. Below the music, the lyrics are written in a single line:

Oh, how love - ly is the eve - ning, is the eve - ning, When the bells are
3.
sweet - ly ring - ing, sweet - ly ring - ing! Ding, dong, ding, dong, ding, dong.

The Bell Doth Toll

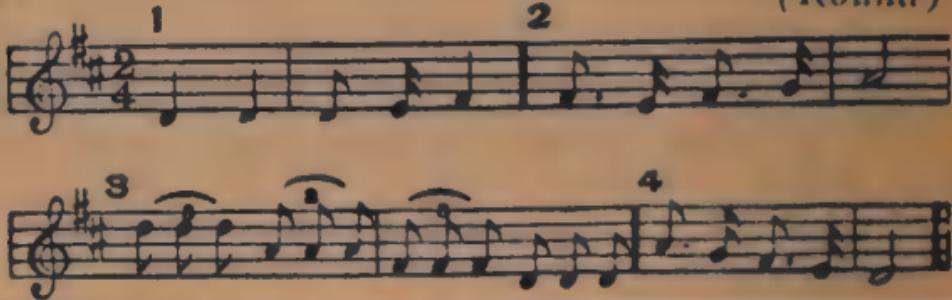
(Round)



1. The bell doth toll;
Its echoes roll;
I know the sound full well.
2. I love its ringing,
For it calls to singing,
With its bim, bim, bom, bell.
3. Bim, bom, bim, bom, bell.

Row Your Boat

(Round)

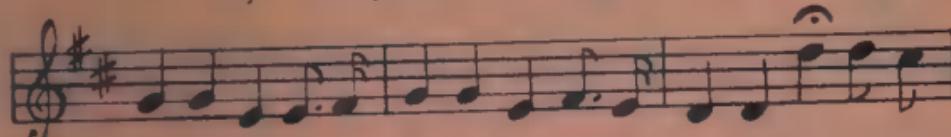


John Peel

English



D'ye ken John Peel with his coat so gay, D'ye



ken John Peel at the break of day, D'ye ken John Peel when he's



far, far a-way With his hounds and his horn in the

Chorus:



morning? For the sound of his horn brought me from my And the

(bed,



cry of the hounds which he oftentimes led; Peel's "View hallo!" would a-



waken the dead, Or the fox from his lair in the morning.

2

Then here's to John Peel, from my heart and soul,

Let's drink to his health, let's finish the bowl;

We'll follow John Peel through fair and through foul,

If we want a good hunt in the morning.

4

D'ye ken John Peel with his coat so gay?

He lived at Troutbeck once on a day;

Now he has gone far, far away;

We shall ne'er hear his voice in the morning.

Come and I Will Sing You

Welsh

Solo Group Solo

Come and I will sing you—What will you sing me?
I will sing you one, O. What is your one, O?

One of them is
Solo

Come and I will
I will sing you

God alone, and He e ver shall re main so

Group

Solo

Come and I will
I will sing you

sing you What will you sing me? Two of them are lily-white babes,
two, O. What is your two, O?

Group

clad all in green, O. One of them is God alone, and He e ver

Solo

Group

shall remain so. Come and I will sing you What will you sing me?
I will sing you three, O. What is your three, O?

Solo

Group

babes.

Three of them are strangers. Two of them are lily-white clad all in

green, O. One of them is God alone, and He ever shall remain so.

4-6-8-10-12

5-7-9-11

Four are the gospel preachers.

Five is the ferryman in the boat.

Six are the faithful waiters.

Seven are the seven stars in the sky.

Eight is the great archangel.

Nine is the moon-shine bright and
clear.

Ten are the ten commandments.

Eleven of them are gone to heaven.

Twelve are the twelve apostles.

—Learned from Miss Frances Goudrich of Asheville, North Carolina.

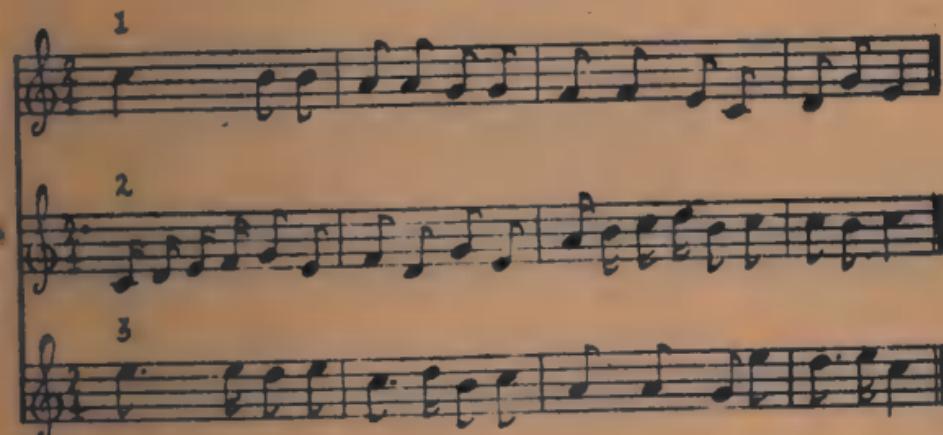
Ho! Every Sleeper Waken
(Round)



Ho! Every sleeper waken!
The sun is in the sky.
Come, rise; come, rise,
And hear the cuckoo cry:
"Cuckoo! Cuckoo!
Wake up! Be spry!"

(From "Twice 55 Plus Community Songs—New Brown Book."
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Come Follow
(Round)



1. Come, follow, follow, follow, follow, follow
me.
2. Whither shall I follow, follow thee?
3. To the greenwood, to the greenwood, to the green-
wood, greenwood tree.

(From "Twice 55 Community Songs—Green Book."
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The Spider and the Fly

(Round)

1. "Will you come into my parlor?"
Said the spider to the fly.
2. "'Tis the prettiest, snuggest, little parlor
That ever you did spy."
3. Not to-day, thanks, Mr. Longshanks;
I've other fish to fry."

(From "Twice 55 Community Songs—Green Book."
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Three Blind Mice

(Round)

1. Three blind mice, Three blind mice,
2. See how they run! See how they run!
3. They all ran after the farmer's wife,
She cut off their tails with a carving
knife,
4. Did you ever hear such a tale in your life
About three blind mice?

Alouette

—French Canadian Folk Song

X

Moderato

D.C. al fine

Chorus

Alouette, gentile Alouette
Alouette, je te plumerai.

1. (Leader)—Je te plumerai la tête,
(All)—Je te plumerai la tête,
(Leader)—Et la tête,
(All)—Et la tête—Oh—(Chorus)
2. (Leader)—Je te plumerai le bec,
(All)—Je te plumerai le bec,
(Leader)—Et le bec,
(All)—Et le bec,
(Leader)—Et la tête,
(All)—Et la tête—Oh—(Chorus)
3. Je te plumerai le nez—
4. Je te plumerai le dos—
5. Je te plumerai les pattes—
6. Je te plumerai le cou.

*Note—After the first verse, this measure is repeated, the words in reverse order.
Example—The 4th verse would be: Et le dos,
et le nez, et le bec, et la tête, Oh Alouette,
etc.

Hunting Song

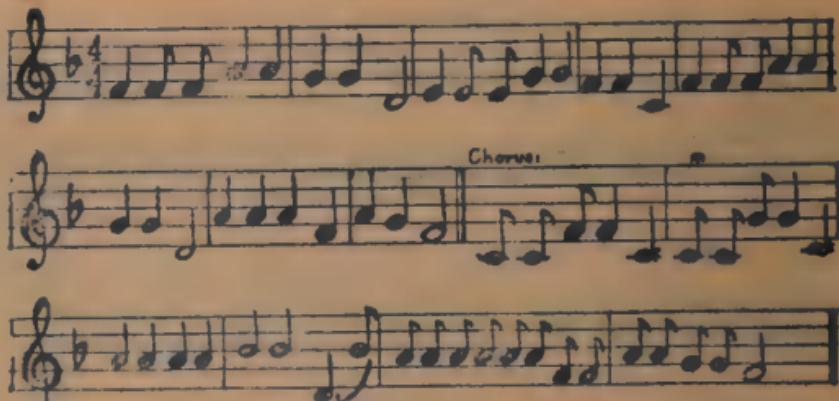
English Round

1. Mer - ri - ly, mer - ri - ly greet the morn: Cheer-i - ly, cheer i - ly sound the horn.

2.

3.

4. Hark' to the ech - oes, hear them play, O'er hill and dale, and far a - way.

Dummy Line**Chorus**

On the dummy line, On the dummy line
 Rain or shine, I'll pay my fine. (Repeat)
 Ridin', ridin', ridin'
 On the dummy, dummy line.

1. I got on the dummy and I didn't have
 my fare.
 Conductor said, "What you doin' there?"
 He grabbed me by the collar and shoved
 me out the door,
 Said, "I don't want to see you on the
 dummy any more." (Chorus)
2. There was a doctor, name of Beck,
 He fell in a well and broke his neck;
 It served him right as you will own
 Ought to tended to the sick and let the
 well alone. (Chorus)
3. I had a girl down in Mobile,
 She had a face like a lemon peel,
 She had a wart on the end of her chin,
 Called it a dimple, but a dimple turns in.
 (Chorus)
4. Little boy comin' home from skule
 Saw half a dollar at the foot of a mule.
 He stooped down just as sly as a mouse
 Funeral next day at the little boy's house.
 (Chorus)
5. There was a boy down on the farm
 Tried to milk a cow and he meant no
 harin.
 The cow it kicked him off the bench
 'Cause he tried to milk it with a monkey
 wrench. (Chorus)

The Poor Old Slave



The poor old slave has gone to rest;
We know that he is free.
His bones they lie—disturb them not—
Way down in Tennessee.

The pee-oor old slee-ave has gee-one to ree-est;
We knee-ow that hee-e is free-free-free-free.
His bee-ones they lee-ie—distee-urb them nee-ot—
Way dee-own in Tee-ennesee-see-see-see.

Gone to Meeting

(Tune: Ten Little Indians)



1

Where, O, where is Mr. ?
Where, O, where is Mr. ?
Where, O, where is Mr. ?
Gone to the

2

He went up upon a "....." (A hobby of the subject)
He went up upon a "....." (A hobby of the subject)
He went up upon a "....." (A hobby of the subject)
Gone to the

3

His last words were "....." etc. (A favorite expression.)

Pa's Old Mule

1. Pa's old mule had the epikazoo, away down in his thorax.
2. THORAX,
So Pa, he took an old gas pipe and filled it up with borax,
1. BORAX.
Says Pa to the mule, "You hold this end while I blow down the other."
2. OTHER,
So Pa he blew, but the mule blew too,
1. and 2. And the blow almost killed Father.

Divide the crowd into two sections, number one and number two. No. 1 sings the first line. No. 2 echoes the last word of the first line and sings the second line. No. 1 then echoes the last word of the second line and sings the third, the last word of which is echoed by No. 2 before they sing the fourth. The fifth line is sung by no. 1, the last by both together, retarding toward the end of the line.

—W. E. E.

Up in Mulligan's alley,
Down in Finnegan's flat.
Kitty, kitty, kitty, kitty,
Kitty, kitty, kitty,
Anybody seen my cat?

Dear Old Pals



Dear old pals! Jolly old pals!
Always together in all sorts of weather,
Always game, ever the same.
Give me for friendship my jolly old pals!

Taps



1. Day is done,
Gone the sun,
From the lake,
From the hills,
From the sky;
All is well
Safely rest.
God is nigh.
2. Fading light
Dims the sight,
And a star
Gems the sky,
Gleaming bright
From afar
Drawing nigh,
Falls the night.

Ain't Gwine Study War No More

I'se gwine lay down my burden,
Down by the riverside,
Down by the riverside,
Down by the riverside.
I'se gwine lay down my burden,
Down by the riverside;
Ain't gwine study war no more.

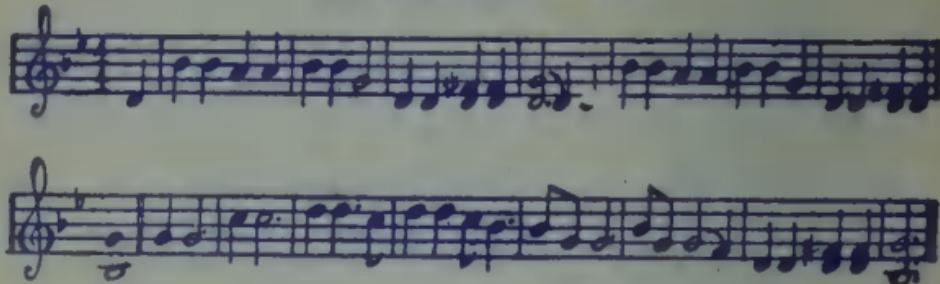

Chorus

Ain't gwine study war no more.
(Repeat six times)

I'se gwine lay down my sword and shield,
Down by the riverside, etc.

I'se gwine put on my long white robe, etc.

I'se gwine try on my starry crown, etc.

Go Down, Moses

When Israel was in Egypt's land;
Let my people go;
Oppressed so hard they could not stand;
Let my people go!

Chorus

Go down, Moses,
Way down in Egypt's land.
Tell old Pharaoh,
"Let my people go!"

Thus saith the Lord, bold Moses said,
"Let my people go.
If not, I'll smite your firstborn dead.
Let my people go!"

"No more shall they in bondage toil.
Let my people go:
Let them come out with Egypt's spoil.
Let my people go!"

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Section L

*Games and Stunts for
Crowded Places*



*The Red Book
of Social Recreation*

FIRST EDITION, 1930

Edited by LYNN ROHRBOUGH

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Laughter Is Contagious

There are certain forms of recreation which depend for best results on having the people massed together. In any game stunt which produces a laugh or other group response, the contagious fun is multiplied by reasonable proximity of the players to each other. With this fact in mind it is possible to make the most of the handicap of having a good time in limited space.

It frequently happens that a speaker is introduced to an audience which has attended another session and has been seated for an hour or more. Wise is the man who can find an excuse and a convenient method of opening the windows, getting the people on their feet and playing heartily for sixty or ninety seconds (without needing to move more than 6 inches). In a period no longer than that it is possible to change a lethargic, irritated audience to one with a genial friendliness toward the speaker and an interest in his subject.

All agree that a play participant is much preferred to a play spectator. Yet there are times when it is necessary for a leader or small group to entertain a crowd. For some such occasions advance preparations can be made. Others must be planned at a moment's notice. Material of both kinds is included. The progressive leader will find the time required for making a "Punch and Judy" outfit to be a good investment. And if he experiments with "Grocery Store," and memorizes "The King with a Terrible Temper," he will never be found without something for any emergency.

Lucky Number

This is especially good to give a large seated crowd a chance to stand and relax, as at banquets, between entertainment numbers, or after a speech.

Ask the entire group to stand and select any number between 1 and 100. Tell them to keep the same number and not vary it. The leader selects a number in his own mind (say 37). Then he might say, "If your number is below 25 or more than 75, sit down," and naturally a large proportion of the group are eliminated. Next he might say, "if your number is not between 35 and 55, sit down," and still others are out of the game. Then, "If your number is between 36 and 40, remain standing." "If you chose 37 or 38, keep standing." Lastly, "Number 38 sit down." To the lucky choosers of 37, small prizes may be presented.

Magic Treasure Box

Collect in one box slips of paper on which are written the names of all girls present, and in another similar slips bearing the names of the boys. Select a girl and a boy to draw the slips out, the boy pulling out the girls' names and vice versa. To each fifth girl whose name is drawn the leader presents some inexpensive humorous trinket, and to each fifth man the bill for it, to be paid on the spot.

The Curious Traveller

The audience imitates each action of the curious traveller (leader) :

1. The traveller stood up—
2. He looked to the North,
3. Then he looked to the South,
4. Then to the East,
5. And to the West.
6. He then turned around and faced the North,
7. Then he faced West,
8. Then he faced South;
9. Then turned to the East.
10. Then he stood on tiptoe to see over his neighbor's shoulder.
11. But he could see nothing;
12. So he sat down.

—Described by C. C. Dittmer, New York City.

Grocery Store

The crowd is divided into two groups. The leader holds up, or calls out a letter, to which some one in the crowd calls out the name of an article found in a grocery store. A point is awarded to the side which first calls out a satisfactory word. The leader can have some jokes up his sleeve. For "T" someone will be sure to say "tea," and for "P," "pea." To both of these the leader answers that they do not count, being too obvious. Call for "U" before "O" and someone will usually reply "onions," furnishing a laugh for the crowd. (Other stores such as hardware, dry goods, drug store may, of course, be used.)

—R. C. Sidenius, Dundas, Ontario.

Cats and Dogs

Equipment: Two small articles such as a box, or pencil—that can be easily passed from hand to hand.

Formation: Players sit in rows, circles or around the room.

Directions: The player at one end of the line turns to his neighbor and says: "I found the dog." The neighbor asks: "The what?" No. 1 replies: "The dog," and passes to No. 2 the box. No. 2 then turns to No. 3 and says: "I found the dog." No. 3 asks: "The what?" No. 2 has to turn and repeat the question to No. 1: "The what?" No. 1 answers to No. 2 and No. 2 to No. 3: "The dog," passing him the box. No. 3 then takes up the story and tells No. 4: "I found the dog," but No. 4 does not understand and asks: "The what?" Each time the question goes back one by one to the first player and the answer is relayed back before the "dog" is passed to the next player.

Meanwhile the pencil is started at the other end of the line in the same way: "I found the cat." "The what....the what....the what?" "The cat....the cat....the cat....," etc.

The fun comes when the "dog" and "cat" meet and pass each other, and each player has to pass on question and answer from both sides.

The playing continues until "dog" and "cat" have reached the opposite ends of the line.

Contributed by Scott P. Hauser, from Buenos Aires, Argentina.

Rose and Lemon

Give to one girl in the crowd an artificial rose, and to one man a lemon. Instruct the girl to pass the rose as quickly as possible to another girl, who will hand it on to a third, and so forth. In the same way the men are to keep the lemon moving. At the end of two or three minutes of rapid passing the leader blows his whistle. The girl who holds the rose when the whistle is blown and the man with the lemon are called to the front of the room. The leader hands the man a small box of candy with instructions to present it to the lady. As soon as he has done this, he is given a bill for the candy and told that he is expected to pay it, since he had the pleasure of presenting the gift.

(The leader should secure a bona fide bill when he buys the candy. Naturally, this trick should not be used more than once with the same crowd.)

Hangman

Equipment: Blackboard and chalk, or large sheet of paper pinned on wall and heavy crayon.

Formation: Players sit in two lines, facing blackboard. Each group selects a leader.

Game: One group withdraws and decides upon a word which the other side must guess. When they return their leader writes as many spaces on the blackboard as there are letters in the word, thus — — — if the word were "WAX." Each player on the opposite side then has one chance to guess a letter of the word. If he guesses correctly, the man at the blackboard writes that letter in its proper space. If he is wrong, the leader makes the first stroke of a drawing of a gallows with a man on it. Every mistake adds another stroke, and the guessing continues until the word is discovered or the gallows completed.

It should be decided in advance how many strokes are to be used in the drawing. As few as nine strokes may be used: (1) Base of gallows; (2) one upright; (3) cross-bar; (4) man's head; (5-6) legs; (7-8) arms; (9) rope to hang him. Then the second line of players withdraw, select a word, and return to try their hand at hanging the other side.

—R. C. Sidenius, Dundas, Ontario.

The King with a Terrible Temper

Divide the group into five units as indicated. Each group responds with the appropriate response when its key is given in the reading of the story.

Key:

Characters

1. The King
 2. Fat Daughter
 3. Thin Daughter
 4. Beautiful Daughter
 5. Handsome Prince
- Galloping Horse

Response

- | |
|------------------------------------|
| Gr-r-r-r |
| Ka-plunk |
| Whistle |
| A-a-a-a-a-ah |
| A-ha |
| All make galloping noise with feet |

Narrative

There was once a king with a terrible temper. (Gr-r-r). He had three daughters. The eldest was very fat (Ka-plunk); the second was exceedingly thin (Whistle); but the youngest was very beautiful (A-a-ah).

Now in a nearby country there lived a handsome prince (A-ha!). One day he came to the palace of the king with a terrible temper (Gr-r-r). "I have come," said he, "to seek a wife among your daughters" (Ka-plunk, whistle, a-a-ah). First he was presented to the eldest and, well, the heaviest daughter (Ka-plunk). "She would eat too much," said the handsome prince (A-ha!). Then appeared the daughter who was very thin (Whistle). She did not please him either, and he said, "But I heard that you had a young and beautiful daughter!" (A-a-ah). This displeased the king with a terrible temper (G-r-r). Said he, "You can't rob my nursery for a bride!" "Well," came the reply, "I cannot love your oldest daughter (Ka-plunk), and I don't like your thin daughter (Whistle)."

Just then on the stairway appeared the youngest and most beautiful daughter (A-a-ah!). Rapture filled the heart of the handsome prince (A-ha!), and he cried, "I will take your youngest daughter!" His words greatly angered the king with a terrible temper (Grr-r-r). "Call out the guards," he thundered, "and turn out this upstart of a prince!" (A-ha!) But the suitor immediately seized in his arms the willing princess (A-a-ah). With her he rushed out. When the royal court reached the door, all they could see was a cloud of dust raised by the hoofs of the galloping horse. (Galloping sounds which gradually die away.)

So ends the romantic tale of the king with a terrible temper (Gr-r-r), his fat daughter (Ka-plunk), his thin daughter (Whistle), the youngest and most beautiful daughter (A-a-ah), and the handsome prince (A-ha!), with the galloping horse (sounds with feet).

—R. B. Tom, Columbus, Ohio.

The Two Hats

The leader brings forward two hats; one he places on his own head, the other he hands to one of the group, with whom he enters into conversation. Provide two chairs.

The person addressed must stand when the leader sits, sit when he stands, take off his hat when the leader puts his on, and vice versa.

LEADER (With hat on, sits down).

VICTIM (Stands, removes hat).

LEADER (Removing hat) : "Won't you try my hat on?"

VICTIM (Putting hat on) : "No, thanks, I have one already."

LEADER (Standing) : "Please be seated," etc. (Puts hat on.)

VICTIM (Sitting) : "You are very kind, sir!"

LEADER (Throwing self into chair, fanning with hat) : "Whew, how hot this room is! Don't get up on my account," etc., etc.

—Parlor Amusements and Evening Party Entertainments.

Contraries

NOTE: This is practically the ancient game of Contraries, which, with a clever leader, is most diverting. As a group entertainment the leader may face a number of players who drop out of the game upon failing to do the opposite of the leader.

Name Competition

Instruct all members of a crowd who have names of one syllable to form a group; likewise all who own two syllable and three syllable names. A fourth group is formed by those whose names have four or more syllables.

The first group then gives nine 'rahs'; the second group nine *hurrahs*; the third group nine *hip-hurrahs*; and the fourth nine *hip-hip-hurrahs*. Finally, unite all the groups and have them give their yells together under the leader's direction. The same effect would be produced by having them all shout their own names together.

—Bradford G. Webster, Solvay, N. Y.

The Hutchinson Family

Several members of the group who do not know the trick are chosen to leave the room. They are recalled one by one and introduced to the group of players, the first as "Mr. Hutchinson," the second as "Mrs. Hutchinson," etc. From the moment of the introduction, every action, word, or gesture of each member of the Hutchinson family is imitated by the other players until the victim realizes what is being done and remains motionless. The next victim is then ushered in.

It is said that one young lady, realizing almost at once what was happening, led the party on a wild goose chase upstairs and down, outdoors and in, until they begged for mercy.

—*Social Amusements for Evening Parties, 1873.*

Jan - KEM - Po or "Rock - Scissors - Paper" A Native Game from Japan

The right hand as a fist represents "rock"; with two fingers extended it makes gestures like a pair of "scissors"; and with all fingers extended it is flat like a sheet of "paper." Starting with the hand in a fist and making three up and down gestures, finally striking one of the poses above-mentioned—"rock," "scissors" or "paper"—the Japanese child accomplishes the same result in making a selection as does the American boy or girl in counting out "Eni-Meni-Mini-Mo." For, if one child holds the hand in a fist, or "rock" while the other strikes the two-finger pose of "scissors," the "rock" wins, for, plainly enough, a rock can break a pair of scissors. If one makes the sign "paper" and the other "scissors," the latter wins, for scissors easily cut paper. If "rock" and "paper" are signalled, "paper" wins, for a piece of paper can wrap and completely conceal a rock—and to be eclipsed is to "lose face" in Japan. Children in Japan settle many of their quarrels by this method, and often by two's and three's are seen playing it together just for the fun of it.

An interesting variation of the game to accommodate larger numbers is to make two rows of players facing each other. The player at the head of the row is captain and with hands behind him passes one of the three signals to his neighbors who, cautiously feeling it with one hand, passes it to the next man and so on down the line, the other row doing the same with the signal given by its

captain. When the ends have been reached the signs are shown in front and the one that "loses face" drops off the end of the line. The game continues until the players of one side have all been retired and the other side is victorious.

—Contributed by T. T. Brumbaugh, from Hirosaki, Japan.

Marshmallow Snap

Equipment: A pop bottle placed on the corner of a table with a marshmallow on the neck of bottle.

Formation: Two or more teams of ten.

Game: Teams compete to see how many of their number can snap the marshmallow from the bottle with the middle finger of the right hand. Each starts from a line 10 feet from the table and walks toward the bottle with arm outstretched and hand in position for snapping the marshmallow off the top of the bottle, that is, with palm down and the middle finger touching the thumb. One must not hesitate in his progress towards the bottle. It is surprising to see that the average is only one out of ten who can snap the marshmallow off.

—L. C. Godfrey, Salem, N. J.

Coin Snap

Equally difficult is the old stunt of placing a coin so that part of it projects over the edge of a table. Contestants then cover one eye with hand, stand near the table and, holding arm stretched out, bring the fingers down in an attempt to snap the coin from the edge of the table.

Twenty Questions

Two players are chosen to leave the room while the group selects some object for them to guess. The more obscure this thing is, the better, as the equator or the right eye of the Statue of Liberty. The two players are then recalled and between them are allowed to ask twenty questions in an effort to discover the object decided upon. The questions may be asked of any member of the group.

One of the questioners may record answers on paper if desired, and the two may consult together as to information already obtained and the best course to pursue in further questioning. At the end of their questioning, the two players whose answers gave the desired clue go from the room to be the next questioners.

Observation Tests

I. Twenty-five Objects

Arrange on a table twenty-five small objects, some of which are unusual and others very ordinary. Allow players one minute to examine and discuss them. Then remove the table. Ask them to record on paper as many of the objects as they can remember. It will be surprising how few can make a list of even two-thirds of them.

II. Witness

Let two or three players enter the room where guests are seated and request that all pay careful attention to their actions, but say nothing. The three players then perform some simple actions which have been carefully agreed upon among them and written down on paper for the sake of accuracy in later checking. For instance:

A sits down at a small table, takes paper, envelope, and pen from his pocket and proceeds to write a short letter which he puts into the envelope. This he seals, then finds a stamp in the table drawer and puts it on the letter. He takes out his watch, looks at it, lays it on the table, and says, "I must hurry!" He rushes out with the letter, leaving his watch on the table.

Meanwhile, B and C have been talking together in low tones off at one side. C now saunters up to the table and lays his hat, which he has been holding in his hand, over A's watch. He looks at a magazine which lies on the table. B also comes to the table, picks up a book and stands there looking it through. C closes the magazine, picks up his hat and A's watch and leaves the room. B lays down his magazine and follows C.

When the drama has been concluded, give guests paper and pencil and ask them to record briefly what they saw. Read and compare these papers for revelations as to the accuracy of observation and the value of accounts of automobile accidents by eye-witnesses.

III. Everyday Observations

Prepare lists of questions about everyday objects and ask guests to answer them on paper. Such a list might include among others:

1. What is peculiar about the way a dog runs up the street? (Sideways.)
2. What is one universal difference between a lady's coat and a man's? (Button on opposite sides.)

3. At approximately what time does the sun rise in December?

4. Whose picture is on a five cent stamp? (Roosevelt's.)

5. What is the difference between a cat's eye and a dog's? (Opening in cat's pupil vertical slit; dog's round.)

Charades

The old method of playing charades is to divide the group, however large, into two, and station one in each of two adjoining rooms. These smaller groups then take turns in acting out a chosen word for the other side to guess and playing audience for a visiting group. George O. Draper, in his book, "School, Church, Home and Gymnasium Games," suggests a much more efficient method:

Let five players be selected from the whole group and sent out to choose a word for pantomime performance. While the first are out, a second group of five is chosen and prepares to act out another word. The first group enter, perform their word, and allow the audience three minutes to guess it. If they succeed, each member of Group 1 chooses another player to take his place, thus forming a third unit which withdraws at once and prepares a word for performance as soon as group 2 has finished. In case the audience cannot guess the word in the allotted time, the group which acted it puts on a second performance.

In acting charades, it is usual to perform each syllable separately and finally to represent the entire word in one act.

The following are some good charade words:

Bandage—Band-age	Sausage—Saw-sage
Mistake—Miss-take	Eyelash—I-lash
Melancholy—Melon-collie	Handicap—Hand-eye-cap
Airplane—Air-plain	Infancy—In-fan-sea
Phantom—Fan-tom	Feline—Fee-line
Cartoon—Car-tune	Cicero—Sissy-row
Accident—Axe-sigh-dent	Spinster—Spin-stir
Catering—Kate-her-ring	Innuendo—In-you-end-oh
Tennessee—Ten-I-see	Neighbor—Neigh-bore or Nay-bore
Attenuate—At-ten-you-ate	Caricature—Carry-cat-your
Pantry—Pan-tree	Confusion—Con-few-shun
Antidote—Aunt-eye-dote	Decorate—Deck-oar-ate
Microscope—My-crow-scope	

Changing Front

Sometimes the facilities for presenting plays and stunts are so patently inadequate that the fun may be increased, the scene shifting simplified, and the spirit of co-operation between actors and audience increased by shifting the spectators instead of the players. This plan has met with good success at some stunt nights.

The audience is seated in a solid block facing that part of the room where the first act or stunt can most easily be put on. There is no stage. Sometimes screens are used; sometimes not even that. When it is time for the second stage setting to be used, the "producer" makes some such jocose speech as the following:

"Ladies and gentlemen: It has been brought to my attention that many, if not all, of you have been neglecting your morning physical culture period. The management have decided to give you an opportunity to make good that deficiency, for, of course, like the poet, you

Count that day lost
Whose low, descending sun
Sees you without
Your daily dozen done.

And speaking of counting, (Mimic radio exercise announcer), Exercise Number One is done in four counts. At the count of one, grasp your chair firmly with both hands. At the count of two, rise, taking the chair with you. At the count of three, make a quarter turn to the left. At the count of four, sit. This is an exceedingly difficult exercise but with care and patience you will master it. We shall now practice Exercise Number One. All ready!

1. Grasp.—2. Rise.—3. Turn.—4. Sit.

There you are! Right the first time! Act II will be presented immediately, directly in front of you."

—Ruth H. Whittemore, Rockland, Me.

Napoleon's Farewell to His Grandmother

This stunt requires two people: an elocutionist to deliver "Napoleon's Farewell Ode to His Grandmother," and someone to introduce the performer. The person who makes the introduction must elaborate at some length upon the Corsican's great love for his father's mother, most unusual and touching in the self-centered commander, and a trait of his character long unguessed by historians. After this the elocutionist mounts a chair or the platform, waves a handkerchief and cries, "Bye, Bye, Granny!"

—Esther J. Thornton, Peterborough, Ont.

The Fatal Quest

A Five-Minute Drama in Three Acts*

Characters

The King	The Lovely Princess
The Devoted Queen	The Curtains
The Handsome Duke	The Kitten

Directions

The lines are spoken exactly as written. Each character gives his stage directions as a part of his speech, at the same time suiting the action to the words. Exaggerated expression, vigorous action, gaudy costumes, and improvised properties will make this a very effective entertainment with little or no rehearsal.

Act I.

CURTAIN: The Curtain rises for the first act.

KING: Enter the King.

QUEEN: Followed by the devoted Queen.

KING: He seats himself on his throne, his sceptre in his hand.

QUEEN: The Queen stands gracefully beside him, gazing at him fondly. "My Lord," she says in gentle tones, "why do we keep the Princess hidden from the eyes of men? Will wedlock never be hers?"

KING: The King waxes stern. "Fairy Queen," he says gruffly, "a thousand times have I repeated—the Princess shall become the wife on no man."

DUKE: Enter the handsome Duke. "O King," he says in manly tones, "I have this morning come from your majestic borders. I have a message of greatest importance."

PRINCESS: The Princess enters at the left. At the sight of the handsome Duke she is startled. Her embarrassment increases her loveliness.

DUKE: At the first glance the Duke falls madly in love.

KING: The King rises in excitement. "Speak," he shouts at the Duke, "and be gone."

* Reprinted, by popular demand, from Kit 5, December, 1925. This is undoubtedly the most popular stunt of the dozens which have appeared. Hearty thanks belong to the unknown authors for many thousands of hearty laughs.

DUKE: The Duke gazes at the Princess, his message forgotten.

PRINCESS: The lovely maiden blushes and drops her eyes.

QUEEN: "Daughter," says the queen, "why do you intrude yourself here without permission?"

PRINCESS: The Princess opens her mouth to speak.

DUKE: The Duke holds his breath.

PRINCESS: "Alas," says the maiden in tones melting with sweetness, "my Angora kitten has strayed away and is lost."

DUKE: "Fair Princess," cries the Duke in tones choked with feeling, "service for you were joy. The kitten I swear to find." With high courage he strides away.

KING: "Stop him! Stop him!" shouts the King fiercely. "My servants shall find the cat for the Princess." Exit the King.

QUEEN: Followed by the devoted Queen.

CURTAIN: The curtain falls.

Act II.

CURTAIN: The curtain rises for the second act.

PRINCESS: The fair Princess stands at the window. She hears the distant sound of hoofs. "It is he," she cries, placing her hand upon her beating heart.

KING: Enter the King.

QUEEN: Followed by the devoted Queen.

DUKE: The Duke steps in buoyantly, Puss in Arms.

PRINCESS: "My kitten, my kitten," cries the Princess joyously. She takes her pet in her arms but her eyes follow the stalwart form of the Duke.

KING: The King is pierced with jealousy.

DUKE: The Duke falls upon his knees before the King. "O King," he says manfully, "I have found the kitten! I have come to claim the reward, the hand of the Princess."

KING: The King trembles with wrath. "Be gone," he shouts furiously. "The hand of the Princess shall be won by no cat."

DUKE: The Duke departs. As he passes the Princess, he grasps her soft hand. "I will return," he whispers in her ear.

PRINCESS: The Princess does not speak, but her clear blue eyes reflect the secret of her soul.

CURTAIN: The curtain falls.

Act III.

CURTAIN: The curtain rises for the third and fatal act.

KING: The King stands morosely in the center of the stage.

QUEEN: The Queen stands sadly beside him. "My Lord," she says in pleading tones, "relent. The Princess weeps day and night, nor will she be comforted."

KING: The King turns his back. "Hold your peace!" he says in harsh tones.

QUEEN: The Queen weeps.

DUKE: Enter the Duke, his sword at his side. "Oh, King," he says in a white passion, "for the last time I ask you for the hand of your daughter."

KING: The King spurns him. "Begone," he shouts once more.

DUKE: The Duke draws his sword and stabs the King.

KING: The King gasps and dies.

QUEEN: "My Lord, my Lord," cries the Queen passionately, and she falls dead upon the King.

DUKE: "Great Caesar's Ghost, what have I done!" cries the Duke in anguish. He drinks a cup of poison and falls dead.

PRINCESS: Hearing the cry, the Princess enters. She stops transfixed at the horrible sight before her. "Heaven help me," she cries, waving her shapely arms. "I die of grief." She falls dead upon the breast of her beloved.

KING: Woe, woe, the King of the Land is dead.

QUEEN: Alas, alas, the devoted Queen is dead.

PRINCESS: The Princess is dead, and beautiful even in death.

CURTAIN: The curtains falls.

Postlude

CURTAIN: The curtain rises for the postlude.

KING: The King is dead.

QUEEN: The devoted Queen is still dead.

DUKE: The manly Duke is still dead.

PRINCESS: The beautiful Princess is still dead and still beloved.

CURTAIN: The curtain falls forever.

Punch and Judy

See paragraph on Origin of Punch and Judy on last page.

It is a curious illustration of the depravity of human nature, that this eccentric drama, in which vice is throughout triumphant, and law and order go to the wall, has maintained its popularity for so many generations. Before the run of "Punch and Judy" even the perennial



SCAFFOLD



CONSTABLE

"Abie's Irish Rose" sinks into insignificance. The hunch-backed hero still flings his offspring out of the window; still playfully murders his lawful spouse; and admiring audiences not only pardon, but applaud the merry old rascal for his many iniquities; nor will he be found a whit less popular when transplanted from the street corner to the drawingroom, after the manner we are about to describe.

—Adapted from *Parlor Amusements and Evening Party Entertainments* by Professor Hoffman, George Routledge & Sons, Ltd., and *What Shall We Do Tonight*, by Ledger D. Mayne, 1873.

The London showmen carry about with them a species of little theatre of simple construction, which is of course better than a mere door-way; but as the latter will answer the purpose, and many people will not care to make a theatre, we will content ourselves with that which every house affords.

In the play of Punch and Judy there are many characters—indeed, you can introduce almost as great a variety as you please; but these in the drama, as usually played, are as follows:

Punch	The Hangman
Judy	The Doctor
The Baby	The Ghost
Toby (the Dog)	
The Policeman or Constable	

The head for each character must be carved out of wood, with a tubular cavity in the neck large enough to admit the first joint of the performer's forefinger. Wooden arms and legs must next be prepared. These need only extend to the elbow and knee, and the Baby will require arms only.

If there is not time to prepare wooden faces just roll up a good-sized card and paint on it the features. The nose and chin can be made of a bit of red rag folded up of the desired shape, and either sewed or glued on. Having now made the heads, you can dress them. Punch must have a bright red cap with yellow tassel and binding like the one in the accompanying sketch. Judy must have a white cap with broad frill and black ribbon. The Constable must have a wig made out of some scrap of fur, or if fur cannot be procured, a piece of rope unravelled will make a good wig. The Ghost only requires his winding-sheet drawn over his head. All these can be nailed on the heads of the actors with small tacks without hurting their feelings.

The dresses must be neatly fastened round the neck of the head, so that when the performer puts his hand inside the dress, he can thrust his fore-finger into the hole in the head. They must of course be sufficiently large to admit the hand of the showman, each sleeve to admit a thumb or finger, and the neck large enough for the passage of the fore-finger. Thus the thumb repre-

sents one arm, the middle finger another arm, whilst the fore-finger, thrust into the head, supports and moves it about. The style of dress of Punch and Judy can be easily seen in the small sketch. The color of Punch's coat should be red, with yellow facings, with a hump



PUNCH



JUDY

sewed on his back and a paunch in front. Judy should have a spotted calico and white neck-handkerchief. The Constable had better be attired in black, and the Ghost and Baby in white. Each of the sleeves should have a hand fastened into it. The hands can be made of little slips of wood, with fingers and thumbs marked on them. They should be about two and a half or three inches long, only about three-quarters of an inch of which, however, will project beyond the sleeve; the rest, being inside, will serve to give stiffness to the arm when the performer's fingers are not long enough to reach the whole way.

The "properties" of the drama are not numerous. They consist of a gallows, designed after the pattern shown in the cut (and made to fit, when in use, into a hole cut in the piece of wood which forms the stage), a couple of clubs, about a foot in length and a half an inch in diameter, and an instrument known as the

"squeaker," which is used to produce those peculiar vocal effects in which Mr. Punch delights. This instrument is placed in the mouth, and it produces the Root-i-too-ti-too, and other eccentricities of the Punch language.

Before we commence with the dialogue of the play, we must mention one very important part of the exhibition. As Mr. Punch's voice is, at the best of times, rather husky, it is necessary that the exhibitor should have a colleague or interpreter among the audience. This person must repeat after Punch whatever he may say; only in order not to wound his feelings he must do so in the form of questions—for example, suppose Mr. Punch says, "Oh, I've got such a pretty baby!" the showman outside must repeat: "Oh, you've got a pretty baby, Mr. Punch, have you? Where is he?" The interpreter ought to have some instrument to play on—a tin pan will do—and if there is any one to accompany him on the piano when Mr. Punch sings a song or dances, so much the better. Now for the play. (Slightly abridged.)

(Mr. Punch makes his debut by dancing round his small stage in an extravagant and insane manner, singing some rollicking song in his own peculiar style. Having indulged himself in this way for a few seconds, he pulls up suddenly, and looking over the edge of the screen at the showman outside, sings :)

PUNCH: Root-it-oot-i-toot. Oh, you April Fool!

SHOWMAN: April fool? No, Mr. Punch, I'm not an April fool. This isn't the first of April.

P.: Isn't it? Well, salt it down till next year.

S.: Salt it down till next year? No, thankee, Mr. Punch. Guess you'll want it for your own use.

P.: Mr. Showman!

S.: Well, Mr. Punch?

P.: Have you seen my wife?

S.: Seen your wife? No, Mr. Punch.

P.: She's such a pretty creature!

S.: Such a pretty creature, eh? Well, I'd like to be introduced.

P.: She's such a beauty! She's got a nose just like mine (touching his snout with his little hand).

S.: Got a nose just like yours, eh? Well, then, she must be a beauty.

P.: She's not quite so beautiful as me, though.

Punch and Judy (*Continued*)

S.: Not so beautiful as you? No, of course not, Mr. Punch; we couldn't expect that.

P.: You're a very nice man. I like you.

S.: Well, I'm glad you like me, Mr. Punch.

P.: Shall I call my wife?

S.: Yes, by all means call your wife, Mr. Punch.

P. (calling loudly): Judy! Judy, my dear! Judy, come up-stairs!

(Enter Judy)

JUDY: Well, Mr. Punch, what do you want?

P.: Why, I want to give you a kiss, to be sure. (They embrace, then dance.)

P.: Now, Judy, my dear, go and fetch the baby. (Exit Judy.) Such a beautiful baby! Just like me!

S.: Just like you, is he? Then he must be a beauty!

P.: Oh, here he is! Dance a baby-diddy! (Judy appears with baby, which she hands to Punch, and exit.)

P.: There's a little Popsy-wopsy! (Fondles baby and sings):

Hush-a-bye, baby,
On the tree-top;
When the wind blows
The cradle will rock;
When the bough breaks,
The cradle will fall,
Down will come cradle
And baby and all.

(Baby cries, Punch slaps it, and continues):

Hush-a-bye, baby,
Sleep while you can;
If you live till you're older,
You'll grow up a man.

Oh, you little duck! There never was such a good child.

BABY: Mam-ma-a-a!

P. (knocking the Baby's head against the wall): Go to sleep, you naughty boy! (Resumes his song.)

Hush-a-bye, baby—

B.: Mam-ma-a-a-a!

P. (hitting harder): Hush-a-bye!

B. (yells) : Ya-a-a-ah-ah!

P. (hitting him) : Be quiet, can't you? Bless him, he's got his father's nose! (The child seizes Punch by the nose.) Murder! Let go! There, go to your mother, then. (Throws baby at the feet of the audience.) Judy, my dear! Judy! (Then sings) :

She's all my fancy painted her,
She's lovely, she's divine!

(Enter Judy)

J.: Where's the baby?

P.: The baby?

J.: Yes.

P.: What! Did you not catch him?

J.: Catch him?

P.: Yes. I threw him out of the window. I thought you might be passing.

J.: Oh, my poor child!

P.: Why, he was as much mine as yours.

J.: Oh, you cruel monster! I'll tear your eyes out!

P.: Root-to-to-to-oo-it. (They fight. Ultimately Punch ducks down, and brings up a stick, and, after a further scrimmage, hits Judy on the head and kills her. The body remains hanging over front of stage. Punch dances.)

POLICEMAN (brandishing his staff) : Hullo! hullo! hullo! Here I am!

P.: Hullo! hullo! hullo! And so am I. (Whacks Policeman over the head.)

POLICE (brandishing his staff) : Do you see my staff, sir?

P.: Do you feel mine, sir? (Hits him again.)

POLICE: No nonsense, Mr. Punch! You have committed murder, and you must answer for it to the laws of your country.

P.: We don't keep it.

POLICE: No nonsense, Mr. Punch! I am a Policeman.

P.: And so am I.

POLICE: You a Policeman?

P.: Yes.

POLICE: Where's your authority?

P.: There it is! (Knocks him down.)

Punch and Judy (Continued)

POLICE (rising) : Mr. Punch, you are an ugly, ill-mannered fellow!

P. : You're another!

POLICE : Take your nose away from my face, sir!

P. : Take your face away from my nose, sir!

POLICE : Pooh!

P. : Pooh! (Hits policeman again.)

POLICE : You have committed an aggravated assault and contempt of court, and I am under the painful necessity of taking you up.

P. : And I am under the painful necessity of knocking you down. (Kills him with a blow of his stick.)

P. (dancing) : Root-to-to-to-to-to-it!

S. : Hullo, Mr. Punch, you've done it now!

P. : Oh yes, I've done it. What a day we are having! (Dances again.)

(Mysterious music. The Ghost rises and places its hands upon the bodies of Punch's victims. The bodies rise slowly and disappear.)

P. (sings) :

Rum-ti-um-ti-iddity-um,
Pop goes—

GHOST : Boo-o-o-o-oh!

P. : A-a-a-ah! (He throws up his hands, and kicks wildly.)

G. : Boo-o-o-o-oh!

P. : Oh, dear! Oh, dear! It wasn't me!

G. (points at Punch) : Boo-o-o-o-oh! (Punch faints. The Ghost sinks.)

P. : Oh, dear! I'm a dead man; somebody fetch a doctor.

(Enter Doctor)

DOCTOR : Who wants the doctor? Why, I declare it is my old friend Punch. What's the matter with him, I wonder? (Feels the patient's pulse.) Fifteen—sixteen—eleven—nineteen—six. I don't believe he's quite dead though. Punch, are you dead?

P. (starting up and hitting him) : Yes, quite dead. Please bring me to life again.

D. : Where are you hurt? (Examines him. When he reaches the legs, Punch kicks him in the eye.) Oh, my

eye, my eye! I must go and fetch you some physic.

P.: A pretty sort of doctor, to come without any physic!

(Re-enter Doctor with stick.)

D.: Now, Mr. Punch, we'll soon see whether you are dead. (Beating him.) Physic! physic! physic!

P.: What sort of physic do you call that, Doctor?

D.: Stick-liquorice! Stick-liquorice. (Repeats the dose.)

P.: Stop a bit! Give me the bottle in my own hands. (Takes stick from the Doctor, and thrashes him with it.) Physic, physic, physic.

D.: Oh!

P.: Don't you like your own physic? (Hitting him again.) Stick-liquorice! Stick-liquorice!

D.: For goodness' sake, Punch, pay me my fee, and let me go!

P.: What is your fee? (Lays down stick.)

D.: A five-pound note.

P.: Give me the change out of a twopenny postage stamp.

D.: I want five pounds.

P.: Let me feel for my purse. (Takes up the stick and hits Doctor.) One, two, three, four, five. (Delivers five blows, and Doctor falls lifeless.) The bill's settled, and so is the doctor. Root-to-to-t-too-it! (Sings and dances.)

(Enter Hangman with gallows)

HANGMAN: Mr. Punch, you are my prisoner.

P.: What for?

H.: For having broken the laws of your country.

P.: Why, I never touched them.

H.: At any rate you are to be hanged.

P.: But I never was tried and condemned.

H.: Never mind! We'll hang you first and try you afterwards.

P.: Hanged? Oh, dear! oh, dear!

H.: Yes; and I hope it will be a lesson to you. (Erects the gallows on the stage.)

P.: Oh, my poor wife and sixteen small children, most of them twins, and the oldest only three years of age.

Punch and Judy (Continued)

H.: Now, Mr. Punch, you are ordered for instant execution.

P.: What's that?

H.: You are to be hanged by the neck till you are dead! dead! dead!

P.: What, three times?

H.: No; once will be enough. Place your head in the center of this noose.

P.: Stop a bit; I haven't made my will.

H.: We can't help that. Come put your head in.

P. (putting his head one side of the noose): Where? There?

H.: No; lower down.

P.: Well, I never was hanged before, so how should I know how it's done?

H.: I suppose I must show you the way. Now, then, keep your eye on me. I put my head in the noose—so! (Puts his head in the noose.)

P.: Oh, like that, is it? (Pulls the rope tightly, and hangs the Hangman.) Oee! oee! oee! I understand all about it. Root-to-too-it! Here's a man tumbled into a ditch, and hung himself up to dry.

Hurra! hurra! I've done the trick!

Jack Ketch is dead, and Punch is free!

(Ghost rises, and taps Punch on the shoulder)

GHOST: You're wanted.

P.: Oh, dear! oh, dear! What for?

G.: In the other world, to answer for your misdeeds.

P.: Stop a bit! Whom were you to ask for?

G.: Why, Punch, the man who was to be hanged.

P.: Oh, the man that was to be hanged; then that's the gentleman you want! (Points to Hangman.)

G.: Oh, I beg your pardon! Good night! (Carries off Hangman.)

P. (hitting the sinking Ghost with the stick): Good night! Pleasant journey to you! (Sings):

Root-to-t-too-it! Serves him right,

All my foes are put to flight;

Ladies and gentlemen all, good night,

To the freaks of Punch and Judy!

(Curtain falls)

Origin of Punch and Judy

Punch, the abbreviated form of Punchinello, the most popular of the puppets or marionettes, is of Italian origin, though its history is by no means free from obscurity. The earlier etymologists sought to trace the name to various mythical individuals, by whom it was alleged the type was first furnished.

The date of its introduction into England has been disputed. In view of its popularity in France prior to the Restoration, it is more than probable that it crossed the channel in the wake of the Royalists. In 1703 it was introduced at Bartholomew Fair into a puppet play of the creation of the world; and in 1710 it is mentioned as a leading figure in Powell's puppet-show at Covent Garden. (*Spectator*, No. 14.)

The older Punchinello was far less restricted in his actions and circumstances than his modern successor. He fought with allegorical figures representing Want and Weariness as well as with his wife and with the police, was on intimate terms with the patriarchs and the seven champions of Christendom, sat on the lap of the queen of Sheba, had kings and dukes for his companions, and cheated the Inquisition as well as the common hangman. Powell seems to have introduced a trained pig which danced a minuet with Punch, and the French have occasionally employed a cat in the place of the dog Toby, whose origin is somewhat uncertain. A typical version of the modern play, with illustrations, was published by Payne Collier and Cruikshank in 1828.

—*Encyclopaedia Britannica.*

Vest Relay

Formation: Two lines composed of equal numbers of men or boys wearing vests.

Game: Players are directed to unbutton their vests and then button them up again. At a signal, the first player in each line unbuttons his vest and rebuttons it. As soon as he has finished buttoning it, the second player starts. The supposed object is to see which line will finish first. In reality, however, that line wins in which the greatest number of players actually button their vests UP. During the game the director quietly keeps score. Since the majority will button their vests down, the outcome of the game is often surprising and always funny.

—Effie Goddard McEwen, Delaware, Ohio.

Corn Cob Trick

Three whole corn cobs are the equipment required for this trick. Break each one into three pieces and lay them on a table. Turn away and ask someone to touch one of the pieces and remember which one it was. (He must notice some peculiarity by which he can identify it.)

Then shuffle the pieces about, making three piles, and unobtrusively placing all "ends" in one pile, all "middles" in another, and all "butts" in a third. Ask, "Which pile is your piece in?" When told, remember whether it is the "end," "middle," or "butt" pile. Then re-arrange the piles, seemingly in a very careless fashion, but in reality taking care to place an "end," a "middle," and a "butt" in each pile. "Now, which pile is it in?" When you hear the answer, you have only to pick up the "end," "middle or butt," as the case may be, from that pile and say, "Here's your piece."

—Mrs. Barlow Price, Palestine, Illinois.

Magnetic Attraction

The "magician" prepares himself for this trick by fastening one end of a piece of fine black thread to each leg about six inches above the ankles. The thread should be long enough so that he can walk easily. When the time for the performance arrives, he takes an umbrella, mop handle or broom-stick and seats himself a little way from the audience, spreading his feet wide apart. He must be sure that there is no light behind him. He places the object which he holds between his legs, laying one end on the floor behind him. The other end he rubs back and forth between his hands while he explains that he is electrifying it by friction. He then removes his hands from the stick and points out that it still remains in the air. By moving his hands, he says, he can also make it move as he wills. This he demonstrates. Of course, one end of the stick is resting on the thread which was stretched tight when he spread his feet apart.

If the audience should become too inquisitive or approach too close, the performer should break the thread by spreading his feet still farther apart. He then explains that many people close to him have taken the electricity from his body so that he can no longer perform the feat.

—H. H. Maxwell, Colorado Springs.

What Time Is It?

This is a trick for two players, the leader and his assistant.

Game: The assistant leaves the room and some even hour is decided on by the crowd, for example four o'clock. The assistant returns and asks, "What time is it?" to which the leader responds with a sentence, which contains the answer; for example, "Well, I doubt if anyone knows exactly." "FOUR o'clock was chosen," says the assistant.

The key to this trick is very simple. Each of the first 12 letters of the alphabet represents an hour:

1	2	3	4	5	6	7	8	9	10	11	12
A	B	C	D	E	F	G	H	I	J	K	L

and the letter beginning the third word of the leader's answer is to represent the hour decided upon, "D" in the above example. The leader must speak slowly. The key may be changed in many ways.

Wringing Clothes

The leader has a helper who knows the "catch" in the game. These two stand before the audience and wring out a cloth or handkerchief as though it were wet. Then the helper leaves the room and the leader gives the handkerchief to someone in the audience. The helper returns and gives the name of the person to whom the handkerchief was given.

This is the trick: The handkerchief is handed to the person who speaks first after the leader has started to wring the handkerchief. Very catchy!

—Della Linger, Cairo, W. Va.

Three Fingers

There are two confederates, one of whom leaves the room. While he is gone the players choose an object and the confederate is asked to return. He is asked questions by his partner, "Is it this? Is it that?"

The procedure is this. As the confederate leaves the room, he places a number of fingers on the door to indicate the order of objects to be chosen. If three fingers are shown, the object chosen is to be the third one named.

If some members of the group guess the procedure, add one to the number signalled in each case.

—Thelma Flemming, Chico, Calif.

Reference Sources

FOR SOCIAL RECREATION

Bibliography — Index



"Handy" Section W

*The Blue Book
of Social Recreation*

Ω

Edited by LYNN ROHRBOUGH

RECREATION REFERENCES

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Recreation Leader's Library

A Classified List of Selected Books on Social Recreation and Closely Related Subjects

PART 1—General References

- '31 Eaton & Harrison. *Bibliography of Social Surveys*, 467p—\$3.50.
'30 Ed. Aid Soc. *College and Private School Directory*, \$6.00.
'30 Hall, F. S., Ed. *Social Work Year Book*, 600p—\$4.00.
'27 Hites, L. T. *A Selected Bibliography in Religious Education*, 19p—\$0.10.
'23 Pierce, A. E. *Catalog of Literature for Advisers of Young Women*, 149p—\$1.00.
'28 Russell Sage Foundation. *Directory of Training Courses for Recreation Leaders*, \$0.50.
'27 Williams, M. P. *Sources of Information on Play and Recreation*, 94p—\$1.00.
'29 Wilson Co. *Directory of Publishers*.
'34 Wilson, Vertical File Service Catalog.
'30 Wilson, W. G. *Directory of Agricultural and Home Economics Leaders*—\$15.00.

PART 2—Background Principles

- '28 Beard, Chas. A. Ed. *Whither Mankind*, 408p (Part 14)—\$3.00.
'23 Bowen & Mitchell. *Theory of Organized Play*, 402p—\$2.40.
'32 Burns, C. D., *Leisure in the Modern World*—\$2.50.
'14 Cabot, R. C. *What Men Live By*, 341p—\$2.50.
'20 Campbell, O. D., *The Danish Folk School*, 359p.
'24 Chapman & Counts. *Principles of Education* (Part 16), \$3.00.
'27 Chase, Stuart. *Your Money's Worth*, 285p—\$2.50.
'29 Coe, Geo. A. *What is Christian Education?* (Scribners) 312p—\$2.50.
'15 Curtis, H. S. *Education Through Play*, 358p—\$1.80.
'26 Cutten, G. B. *The Threat of Leisure*, 166p—\$2.00.
'15 Edwards, R. H. *Christianity and Amusements*, 157p—\$1.15.
'15 Edwards, R. H. *Popular Amusements*, 239p—\$0.90.
'28 Edwards, Artman, Fisher. *Undergraduates*, 369p—\$4.00.
'29 Ellis, Havelock. *The Dance of Life*, 342p. (Houghton)—\$1.00.
-

Information about any of these books will
be sent on request.

Lynn Rohrbough, Editor, Delaware, Ohio

- '23 Ellwood, C. A. *Reconstruction of Religion*, 323p—\$2.25.
 '17 Gates, H. W. *Recreation and the Church*, 185p—\$1.25.
 '20 Grey, Viscount. *Recreation*, 43p—\$0.60.
 '20 Gulick, L. H. *A Philosophy of Play*, 221p—\$2.00.
 '33 Hambidge, Gove. *Time to Live*—\$1.50.
 '31 Harbin, E. O. *Recreational Materials and Methods*, 303p—
 \$2.00.
 '29 Heaton, Kenneth L. *Character Building through Recreation*.
 \$1.75.
 '28 Jacks, L. P. *Constructive Citizenship*, 300p—\$2.00.
 '31 Jacks, L. P., *Education of the Whole Man*.
 '33 Jacks, L. P., *Education Through Recreation*.
 '28 Jones, Thomas J. *Four Essentials of Education*, 188p—\$1.00.
 '26 Lecky, W. E. H. *History of European Morals*, 115p—\$1.00.
 '15 Lee, Joseph. *Play in Education*, 500p—\$2.25.
 '27 Lehman & Witty. *Psychology of Play Activities*, 242p—\$2.00.
 '33 Lundberg, G. A., *Training for Leisure*, Article.
 '28 May & Pitgen. *Leisure and Its Use*, 268p—\$2.00.
 '28 M. I. A. Gen. Board. *Handbook of Recreation*, 464p—\$1.00.
 '26 Mudge, E. Leigh. *Psychology of Later Adolescence*, 140p—
 \$0.60.
 '28 Mackenzie, W. D. *The Ethics of Gambling*, 108p—\$1.00.
 '34 Overstreet, H. A., *Guide to Civilized Loafing*—\$2.00.
 '33 Overstreet, *We Move in New Directions*, Chap. XV.
 '33 Page, Kirby, *Individualism and Socialism*—\$2.50.
 '25 Phipps & Phipps. *Popular Amusements*, 233p—\$1.50.
 '22 Rainwater, C. E. *Play Movement in the U. S.*, 371p—\$2.75.
 '22 Richardson, N. E. *Church at Play*, 317p—\$1.25.
 '27 Spencer, Malcolm. *Work, Play and Gospel*, 144p—\$1.50.
 '24 Tracey, Frederick. *The Psychology of Adolescence*, 246p—
 \$2.00.
 '28 Tunis, John R. *Sports, Heroics and Hysterics*, 292p—\$2.50.
 '22 Veblen, Thorstein. *The Theory of the Leisure Class*, 404p—
 \$1.50.
 '21 U. S. Dept. of Interior. *Play and Recreation*, 50p—\$0.10.
 '27 Warbasse, J. P., *Co-operative Democracy*, 331p—\$3.00.
 '24 Wegener, A. B. *Church and Community Recreation*, \$2.25.
 '00 Wells, A. R. *How to Play*, 126p—\$1.00.

PART 3—Organization—Administration

- '20 Aronovici, C. *Knowing One's Own Community*, 82p—\$0.25.
 '21 Case, F. H. *Handbook of Church Advertising*, 186p—\$1.00.
 '20 Cleveland. *Cleveland Foundation Survey*, 5 vol.—\$2.50.
 '28 Douglass, H. P. *How to Study the City Church*, 215p—\$2.00.
 '25 Lee, T. *Funds and Friends*, 138p—\$1.50.
 '34 Lundberg, G. A., *Leisure*—(Columbia U. Press), \$3.00.
 '27 Nash, J. B. *Organization and Administration of Recreation*,
 547p—\$4.00.
 '28 Perkins, J. A. *Amateur Poster Maker*, 63p—\$1.00.
 '28 P. R. A. A. *Play Areas, Their Design and Equipment*, 206p—
 \$2.50.
 '28 Routzahn, E. G. and M. S. *Publicity for Social Work*, 392p—
 \$3.00.
 '33 Steiner, J. F., *Americans at Play*, 201p.
 '29 Stockbridge, B. L. *What to Drink* (Appleton).
 '25 Wier, L. H. *Recreation Survey of Buffalo*, 369p—\$0.25.

PART 4—Leadership

- '28 Dimnet Ernest. *The Art of Thinking*, 1928—\$2.50.
 '28 Elliott, H. S. *The Process of Group Thinking*, 229p—\$2.50.
 '30 Elliott, H. S. *Group Discussion in Religious Ed.*—\$0.50.
 '27 Gregg, A. J. *Group Leaders and Boy Character*, 236p—\$1.50.

- '25 Lee, J. (Ed.) *Normal Course in Play*, 261p—\$2.00.
 '23 Powell, W. T. *Recreational Leadership*, 163p—\$0.80.
 '30 Rohrbough, L. "Handy" *Recreational Manual*, 330p—\$2.50.
 '25 Shaver, E. L. *Christian's Recreation*, 54p—\$0.60.
 '29 Sheffield, A. D. *Training for Group Experience*, 105p—\$1.50.
 '28 The Inquiry. *Creative Discussion*, \$0.60.

PART 5—Programs—Parties—Activities

- '26 Bean & Case. *Practical Helps for Alert Leaders*, 54p—\$0.15.
 '26 Bowles, E. *Practical Parties*, 88p—\$1.00.
 '24 Durham, H. *Ten Recreational Parties*, 60p—\$0.75.
 '24 Durham, H. *A Circus*, 54p—\$0.75.
 '29 Elsom, J. C. *Community Recreation*, (Century)—\$2.25.
 '23 Geister, E. *The Fun Book*, 190p—\$1.35.
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 '98 Heath, L. M. *Eighty Pleasant Evenings*, 116p—\$0.60.
 '31 Kit Recreation Magazine, Year—\$1.00.
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 '29 Lamkin, Nina B. *Good Times for All Times*—\$4.00.
 '27 McSpadden, J. W. *Book of Holidays*, 346p—\$2.00.
 '26 Meyer, H. D. *Handbook of Extra Curricular Activities in the High School*, 402p—\$4.00.
 '24 Miller, C. A. *Chinese Ginger*, 85p—\$0.50.
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 '20 Moxcey, M. E. *Good Times for Girls*, 96p—\$0.60.
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 '27 Draper, G. O. *Games for School, Church, Home*, 324p—\$1.75.
 '17 Dudeney, H. E. *Amusements in Mathematics*, 259p—\$1.50.
 '21 Ebright, H. K. *Recreation for Young and Old*, 103p—\$0.40.
 '27 Elsom & Trilling. *Social Games and Group Dances*, 314p—\$2.50.
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 '25 Geister, E., *Ice Breakers*, 168p—\$1.35.
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 '89 Gossip G. H. D. *Chess*, 156p—\$1.00.
 '28 "Kit." *Recreation Quarterly*, Vol. 3, 4 and 5—\$3.00.
 '22 LaPorte, W. R. *Games and Programs*, 125p—\$0.80.
 '34 Lawson, A. H., *Home Made Games*—\$2.00.
 '28 Longstreth & Holton. *What'll We Do Now*, 190p—\$1.90.
 '28 Martin, J. A. *Recreational Games*, 65p—\$0.50.
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 '31 Rohrbough, Ed. *Games We Like Best*, 184p—\$1.50.
 '31 Rohrbough, L. "Handy II—The Red Book"—\$2.50.
 '26 Ross, A. B. *Games for Rural Schools*, 62p—\$0.80.
 '24 Smith, C. F. *Games and Recreational Methods*—\$2.00.
 '33 Smith, C. F., *Games and Game Leadership*—\$2.50.
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- '21 Strouse, A. H. *Ideas for Children's Parties*, 138p—\$0.60.
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 '30 Wegener, A. B. *Play Games*, 182p—\$2.00.

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 '13 Burchenal, Elizabeth. *Dances of the People*, 83p—\$2.00.
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 '26 Burchenal, Elizabeth. *Folk Dances from Old Homelands*, 85p
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 '22 Geary, Marjorie C. *Folk Dances of Czecho-Slovakia*, 51p—
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- '28 Mason, Daniel G. *The Dilemma of American Music*, 306p—\$2.50.
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 '26 Religious Drama. *Religious Dramas*, Vol. II, 315p—\$3.00.
 '29 Rohrbough, Katherine F. "Successful Stunts," 184p—\$1.50.
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 '23 Spicer, D. G. *Folk Festivals and the Foreign Community*, 152p—\$1.50.
 '21 Taft, Linwood. *Technique of Pageantry*, 168p—\$2.00.
 '21 U. of N. C. *Play Production for Amateurs*, Vol. XIV, June 1, '22, 64p—\$0.50.
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 '25 Whiting, Isabel K. *Dramatic Services of Worship*, 220p—\$2.00.
 '99 Witmark, M. *Amateur Minstrel Guide*, 147p—\$1.50.

PART 10—Story Telling

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 '24 Bryant, Sara Cone. *Stories to Tell to Children*, 243p—\$2.00.
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 '25 Cather, K. D. *Religious Education Through Story Telling*, 219p—\$1.00.

- '18 Coe, Fannie E. *The First Book of Stories for the Story-Teller*, 222p—\$2.00.
 '17 Evans, Lawton B. *Worth While Stories for Every Day*, 424p—\$1.75.
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 '18 St. John, Edward P. *Stories and Story-Telling*, 102p—\$0.85.
 '15 Shedlock, Marie L. *The Art of the Story-Teller*, 288p—\$2.25.
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 '14 Sly, W. J. *World Stories Retold*, 294p—\$2.50.
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- '23 Buffalo Library. *Books to Grow On—for Young People*, 52p—\$0.10.
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 '25 Green, J. L. *Reading for Fun*, 205p—\$1.75.
 '27 Grover, E. O. *Nature Lovers Knapsack*, 297p—\$2.00.
 '28 Leavens, R. F. *Great Companions*, 632p (Boacon)—\$3.00.
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 '24 Lawson, J. G. *The World's Best Conundrums and Riddles for All Ages*, 338p—\$2.00.
 '29 Mallam, P. *An Approach to Poetry* (Woman's Press)—\$1.50.
 '26 Merrifield, Fred. *Modern Religious Verse and Prose*, 469p—\$3.50.
 '27 Walter, Henrietta R. *Girl Life in America*, 163p—\$0.50.
 '27 Walpole, Hugh. *Reading (An Essay)*, 89p—\$1.00.

PART 12—Fine Arts

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 '26 Dearmer, P. *Christianity and Art*, 41p—\$1.00.
 '28 Am. Library Economy. *The Picture Collection*, 77p—\$1.25.
 '13 Cortissoz, Royal. *Art and Common Sense*, 445p—\$2.00.
 '28 Farnum, Royal B. *Education through Pictures*, 94p—\$0.60.
 '25 Heckman, A. W. *Paintings of Many Lands*, 63p—\$0.50.
 '26 Thurston, C. H. P. *Why We Look at Pictures*, 424p—\$5.00.

PART 13—Worship

- '29 Bolton & Burleigh. *Old Songs Hymnal* (Century)—\$1.50.
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 '30 Pitkin & Marston. *The Art of Sound Pictures* (Appleton).
 '33 Pollard, *Teaching Motion Picture Appreciation*.
 '26 Ramsaye, T. "A Million and One Nights"—*The History of Motion Pictures*, 2 volumes—\$5.00.
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